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KERRANG!

AC/DC
Shock for teacher!
Rotten roller
Angus is back
an' Razin' hell!

TESTAMENT
'It's gotta be heavy, HEAVY!'

IRON MAIDEN
Full colour live spectacular
plus LP review

NELSON
'We got a deal by busking at Geffen!'

NELSON inset: pic Ross Halfin
Main pic: ANGUS YOUNG of AC/DC

POSTERS
Magnum
Tom Araya
Annihilator
House Of Lords

Cheap Trick ● Warrant ● Kreator ● Steve Earle ● Masters Of Reality
Red Hot Chili Peppers ● Lawnmower Deth ● Warrior Soul ● Prong

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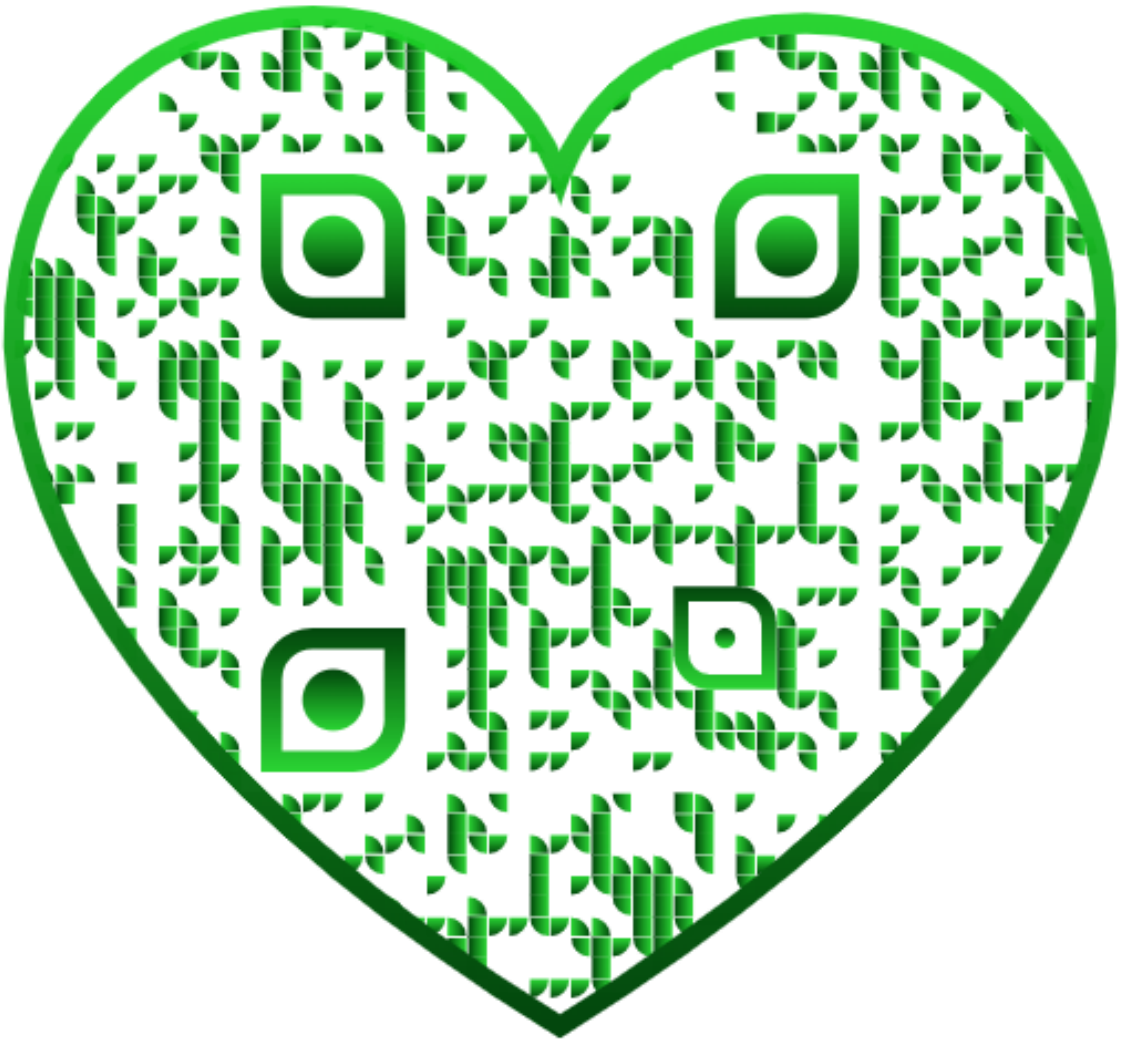

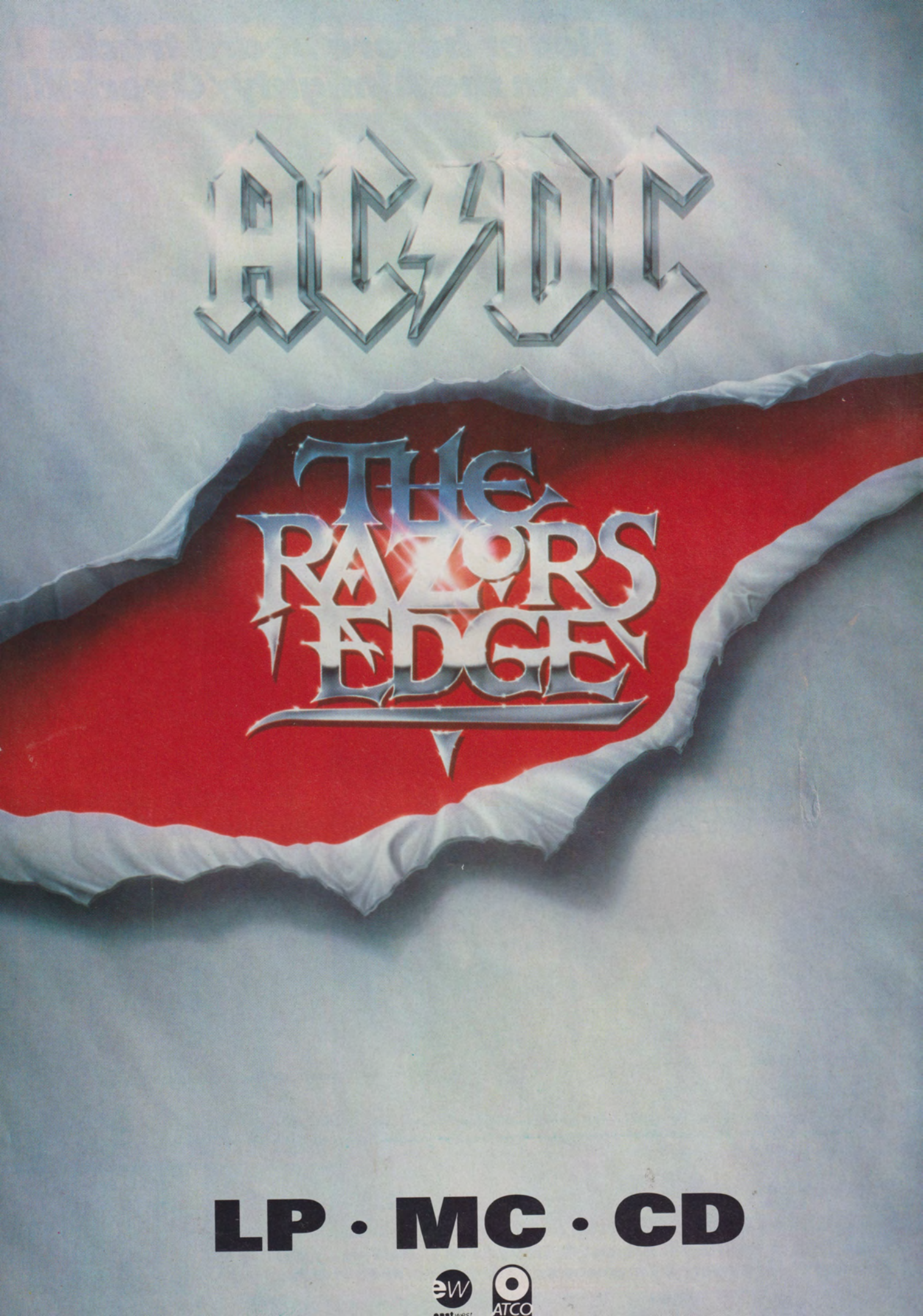

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ATCO

KONTENTZ

TESTAMENT

San Francisco Thrashers spend just six weeks making their new LP then suffer identity crisis in the back of a truck on a Californian Interstate highway shocker! **Steffan Chirazi** is on hand to counsel them
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CHEAP TRICK

One good looker – **Robin Zander** – and two ugly bugs – **Rick Nielsen** and our own **Phil Wilding** – decide that this time **Cheap Trick** are back *and* in business
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NELSON

Dave Reynolds reckons '**Nelson**mania is here and life feels good'. Whether this means ol' Wiggy's life has been unbelievably dull up to this point, or if his is a hitherto unrecognised definition of the word 'good' can be ascertained on...
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An apple a day blows the cover away... Wee man **Angus Young** enjoys a close shave as he and **Howard Johnson** tiptoe around **'The Razor's Edge'** but barely mention the new LP at all
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FLEXI-DISC TRAILER

Next week there's yet another FREE 'Sexy Flexi' featuring **Harlow** and the **Kill City Dragons**. Details on...
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MASTERS OF REALITY

Veteran drumming ace **Ginger Baker** signs up with US retro rockers to add a touch of genius and lead the band through impromptu offstage renditions of **'Friggin' In The Riggin'**. 'Mouthy young buck' **Steffan Chirazi** joins in on the chorus
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Pix Mark Leialoha

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MAYHEM

■ **BLACK SABBATH** have postponed four shows on their UK tour after vocalist **Tony Martin** was diagnosed as having laryngitis. The cancelled shows were in **Carlisle**, **Edinburgh**, **Aberdeen** and **Glasgow**.

The band will endeavour to reschedule the shows, but ticket holders are advised to obtain refunds from the point of purchase.

Vocalist Martin croaked: "What can I say? No voice, no show. I'm very disappointed."

■ **IRON MAIDEN** warmed up for their current UK 'Intercity Express' tour with a secret gig at **Milton Keynes Woughton Centre** on September 19. The band, billed as the **Holy Smokers**, powered through a two-hour set, their first with new guitarist **Janick Gers**.

■ RAPIDLY RISING UK rock quintet **Thunder** have added a second **Hammersmith Odeon** show to their forthcoming UK tour, on November 29.

Tickets are priced **£7** and **£8** and are available from the box office and usual agents.

■ **HORSE (LONDON)** have parted company with vocalist **Gary Gene** whilst in rehearsals for their upcoming US tour.

Bassist **Damon Williams** commented: "Gary was unable to fit in with the direction the band are taking. We regret the decision, but these things have to be done."

The band seek a replacement. Interested parties should send a tape/pic/bio to: **The Production Office, 16/24 Brewery Road, London N7.**

JASE EDWARDS of WOLFSBANE: pic Ray Palmer

RICKY WARWICK of the ALMIGHTY: pic Dave Willis

Mouth Almighty

■ HARD ROCKIN' muthas the *Almighty* release a 'celebration of the last year's almost constant touring' in the form of a live album, *'Blood, Fire And Live'*, through Polydor on October 8.

It features the following tracks: *'Full Force Lovin' Machine'*, *'You've Gone Wild'*, *'Lay Down The Law'*, *'Blood, Fire And Love'*, *'Destroyed'*, *'Wild And Wonderful'*, *'Resurrection Mutha'* and a cover of *Bachman Turner Overdrive*'s *'You Ain't Seen Nothing Yet'*.

The band are currently beginning work on a new studio album, tentatively titled *'Soul Destruction'*, with hot producer *Andy Taylor* and due next March.

Among the tracks set for inclusion are *'Free 'N' Easy'*, *'Crucify'*, *'Bandaged Knees'* and *'Soul Destruction'*.

Return to Nirvana

■ **ROBERT PLANT** returns from his US tour to play a handful of UK dates before Christmas.

He plays **Newcastle City Hall** December 12, **Manchester Apollo** 13, **Wolverhampton Civic Hall** 15, **Newport Centre** 16, **London Town And Country Club** 18 and 19.

Tickets are now available priced **£10** (Wolverhampton and Newport), **£10** and **£11** (Newcastle and Manchester) and **£12.50** (London) and are available from the relevant box offices and usual agents.

■ **LOUD** SUPPORT **Jane's Addiction** at **Nottingham Rock City** October 3, **London Astoria** 5.

■ **LAWNMOWER DETH**, who release their debut album **'Ooh Crikey It's...'** through Earache on October 8, play **London The Dome**, also on October 8. Support comes from **Hellbastard**.

■ ACCLAIMED US rock 'n' rollers **Slaughter** will support **Cinderella** on the band's previously announced UK tour (see Mayhem last issue for details).

Slaughter make their UK live debut this week with a brace of shows in **Nottingham** and **London**.

■ LONDON SLEAZEBAGS **Kill City Dragons** headline **Camden Electric Ballroom** October 11.

The band are currently planning some US showcase dates before beginning work on a mini-album, due in the New Year on their own Wide Boy label.

■ **NOTORIOUS**, THE band put together by ex-**Diamond Head** frontman **Sean Harris** and well travelled guitarist **Robin George**, now look set to issue their long-delayed first album in November.

■ THIS WEEK'S cover stars **AC/DC** set off on an extensive US tour in November, and it now looks likely that the band won't be appearing live in the UK until 1991.

Support on the US shows comes from **Love/Hate**.

Hell awaits

■ UK METAL heroes *Wolfsbane* release a new EP, spectacularly titled *'All Hell's Breaking Loose Down At Little Kathy Wilson's Place'*, through Def American/Phonogram on October 8.

Recorded and mixed in eight days at London's *Roundhouse* studios and produced by *Brendan O'Brien* (who's worked with the *Black Crowes*), it features the following tracks: *'Tough As Steel'*, *'Paint The Town Red'*, *'Loco'*, *'Hey Babe'*, *'Totally Nude'* and *'All Hell's Breaking Loose Down At Little Kathy Wilson's Place'*.

The EP is released in the midst of the band's current support slot with *Iron Maiden* on their extensive UK club tour.

Wolfsbane guitarist *Jase Edwards* told Mayhem: "I feel that this EP is a new start for us in a way. It's really us. We set out to capture the band's live sound and energy in the studio, and I really think that's what we've done. It's a continuation from the *'Wasted But Dangerous'* demo.

"Brendan O'Brien has done a brilliant job. He wanted to do everything as live as possible, which suited us."

The EP features a re-recorded version of 'Loco', plus 'Paint The Town Red', a long-time live favourite, but until now not committed to vinyl.

'All Hell...' also features a ballad, 'Babe', that Edwards says, "is not a wimpy thing, but we were going for a real bluesy, *Hendrix*-y feel."

The title track also marks a departure for the band. "We wanted to do something a bit crazy," explains Jase. "We never want to limit ourselves. We want to work from a broad base."

Commenting on the band's stint with Maiden, Edwards said: "We're really positive about it, and we've been blown away by how much help Maiden have offered us, with full use of the rig and everything. It's the perfect audience for our music."

Wolfsbane will start work on a new studio album at the end of this year, or possibly early next, depending on their touring schedule. Watch out for an extensive feature on the band in *Kerrang!* soon!

'Mob rules

■ **LYNCH MOB**, the outfit put together by former **Dokken** guitarist **George Lynch**, release their eponymous debut album through WEA on October 15.

It features the following tracks:

Side One; **'Wicked Sensation'**, **'River Of Love'**, **'Sweet Sister Mercy'**, **'All I Want'**, **'Hell Child'**, **'She's Evil But She's Mine'**.

Side Two; **'Dance Of The Dogs'**, **'Rain'**, **'No Bed Of Roses'**, **'Thru' These Eyes'**, **'For A Million Years'**, **'Street Fighting Man'**.

Expect them on these shores very soon, possibly in a major tour supporting role...

■ FURTHER TO our story last issue, US star **David Lee Roth** is reported to have parted company with newly recruited guitarist **Jason Becker**.

Wilder rumours suggest that Roth has approached **Eddie Van Halen** about rejoining **Van Halen**, with Eddie reportedly quickly rejecting the offer!

Becker's departure follows hot on the heels of bassist **Matt Bissonette**'s decision to leave the band.

Becker joined forces with Roth for the recording of a new studio album, which is due for release on New Year's Eve, although may now be subject to delay.

Reason to tour

ONSLAUGHT: pic Dave Willis

■ UK THRASHERS *Onslaught* have lined up their first British tour for some 18 months, beginning in November.

The dates will be the first to feature new vocalist *Tony O'Hora*, and are as follows:

Belfast Queens Hall November 1, *Dublin Top Hat* 2, *Warrington Parr Hall* 7, *Banbury FC* 9, *Lowestoft Sports Hall* 10, *Plymouth Warehouse* 11, *Bournemouth Academy* 12, *Birmingham Edwards* 14, *Mansfield Rock Shop* 15, *Edinburgh Venue* 18, *Glasgow Videodrome* 19, *Aberdeen Caesar's* 20, *Newcastle Riverside* 22, *Bradford Rio's* 23, *Walsall Junction 10* 25, *Grantham Images Two* 26, *Leeds Duchess* 28, *Doncaster Jug* 29, *Reading After Dark* 30, *Crawley New Inn* December 1, *London Marquee* 5, *Bristol Bierkeller* 6.

More dates will be added to the tour.

Onslaught have recently been recording demos in Bristol for their next album, *'When Reason Sleeps'*.

Guitarist *Nige Rockett* commented: "We want to try out some new material and find out from the fans' reactions what will eventually end up on the album. But the set won't be all new material."

Emerald Empire

■ TECHNO-METAL gods **Queensrÿche** have added two shows to their previously announced UK tour.

They play **Dublin SFX** October 29, **Belfast Harp's Big Top** 30.

No support for the tour has been announced as yet, although US rockers **Lynch Mob** are currently being rumoured for the honours.

■ GERMAN THRASHERS **Sodom** are currently working on a new album, titled **'Better Off Dead'**, due through SPV/Steamhammer on November 6.

Recording is taking place in Berlin's Music Lab studios, with production being handled by **Harris Johns**. **'The Saw Is The Law'** is among the tracks set for inclusion.

■ DRAMATIC METALLERS **Zed Yago** are set to begin work on a new album, as yet untitled, this Autumn. Production will be handled by **Dirk Steffans**.

■ PHOENIX THRASHERS **Sacred Reich** have recovered from their bout of window shopping and announced details of the second leg of their UK tour.

They play **Birmingham Edwards** October 16, **Manchester International** 17, **London Marquee** 18.

Support on all dates comes from **Atrophy**, while **Xentrix** make up a three-band bill for the Manchester show.

Sacred Reich and Atrophy also make in-store appearances at **Manchester Rhythm Trance Records** October 17 at 2pm, **London Tower Records** 18 at 1pm.

Rhino in a bucket to go

■ US ROCKERS **Rhino Bucket** release their **AC/DC**-inspired, self-titled debut album through WEA on September 24.

It features the following tracks:

Side One; **'One Night Stand', 'Beg For Your Love', 'Train Ride', 'Goin' Down Tonight', 'Even The Sun Goes Down'.**

Side Two; **'Blood On The Cross', 'Shot Down', 'I'd Rather Go Insane', 'Inside Outside', 'Ride The Rhino'.**

■ **STEEVI JAIMZ** has lined up a comprehensive UK tour, beginning next month, in support of his current **'Kick That Habit'** EP.

He plays: **Birmingham Edwards** October 15, **Manchester Rockworld** 16, **Mansfield Rock Shop** 17, **Doncaster Jug** 18, **Retford Porterhouse** 20, **Scarborough Stage Door** 21, **Grantham Images II** 22, **Derby Rockhouse** 23, **Swindon Monkey** 24, **Norwich Samantha's** 25, **Lowestoft Sports Hall** 27, **Southend Esplanade** 29, **Hull Jailhouse** 31, **Blackpool Jenks** November 1, **Liverpool Powerstation** 2, **London Marquee** 3.

Jaimz's band will feature guitarist **Marc Ama Chan**, who recently parted company with **Tattooed Love Boys**, bassist **Darayus Kaye** and drummer **Jules Fayle-Parr**.

Jaimz commented: "In the past, luck hasn't been on my side, but with my new band and management I'm back fighting, bigger and badder than ever."

■ A **GEOFF MANN Band**, led by former **Twelfth Night** vocalist **Geoff Mann**, head out to play the following dates:

Daveyhulme Flixton House September 28, **Stoke Wheatsheaf** October 1, **Wakefield Bourbon Street Club** 2, **Doncaster Jug** 4, **Nottingham Potter's House** 5, **Hugglescote St John Baptist** 6, **London Marquee** 7, **Bolton The Rocket** 16, **Fallowfield Holy Innocents** 26.

■ US UNDERGROUND Thrashers **Blood Feast** release their second album, **'Chopping Block Blues'**, through Flametrader this month.

Self-produced, it features:

Side One; **'The Last Remains', 'Hunted, Stalked And Slain', 'Chopping Block Blues', 'Hitler Painted Roses', 'Dropping Like Flies'.**

Side Two; **'Born Innocent', 'Turn To Dust', 'The Chemically Imbalanced', 'Spasmodic', 'Remnants'.**

■ **LONDON MARQUEE** have dispensed with the services of the DJs who keep the fans entertained between bands.

Anyone who wishes to add their name to a petition being prepared in protest at the decision should write to: **Monty Zero, 27 Junction Road, Romford, Essex RM1 3QS.**

Dream on...

JOE LYNN TURNER of DEEP PURPLE: pic Andre Csillag

■ *DEEP PURPLE* release their first single featuring new vocalist *Joe Lynn Turner* on October 1 through RCA/BMG. Written by guitarist *Ritchie Blackmore*, bassist/producer *Roger Glover* and Turner, the song is *'King Of Dreams'*, an edit taken from the forthcoming album *'Slaves And Masters'*. The B-side is *'Fire In The Basement'*, with 12" and CD versions adding 'King Of Dreams' (album version).

The LP itself – also featuring drummer *Ian Paice* and keyboards by *Jon Lord* – is released on October 22 and features the following tracks:

Side One; 'King Of Dreams', *'The Cut Runs Deep'*, 'Fire In The Basement', *'Truth Hurts'*, *'Breakfast In Bed'*.

Side Two; *'Love Conquers All'*, *'Fortune Teller'*, *'Too Much Is Not Enough'*, *'Wicked Ways'*.

Speaking from New York, Turner told Mayhem: "It's a completely new entity for the '90s. It's still based in hard rock and blues, I think. It's accessible but not commercial."

Who wrote the songs?

"On most of them, everybody was involved, but Ritchie is still the guiding musical force."

How did it feel to be working with Ritchie and Roger again?

"It's great! I've always missed these guys. They really are a class act. Besides that, personally, I'm just having a blast."

You sound happier in Purple than looked when you were with *Yngwie Malmsteen*...

"Deep Purple is Club Med compared to *Yngwie Malmsteen*! He's been telling people I'm out of Deep Purple. It really appalled me. I wish him well, but I just hope he pulls himself together and stops f**kin' lying like that..."

It's already been suggested that your voice will make this more like the latter line-ups of Rainbow than Deep Purple; are you afraid of such criticism?

"Yeah! Originally they didn't seriously consider me because they thought people would think it was too close. So they auditioned millions of singers before I walked in. Ritchie and Roger wanted to give Paicey and Lord the opportunity to work with me. I came up at the 11th hour and started with *'Hey Joe'*. We recorded it and may put it out at some time in the future. It came out brilliantly and everyone just looked at each other and went, 'He's the guy!'."

Will you be playing much old material when the world tour starts in January?

"I think there is some classic Purple that has to be done, I think people will probably scream for Rainbow... it's gonna be fun cos we've got a lot of material to choose from plus a great new album that we really would like top focus on and move into the '90s.

"Everybody was very anxious to be Deep Purple, but also to be a bit up-to-date. It's really a tug-of-war. Some people have said it's not as aggressive but I think the album has drama, lots of different grooves. This band have done all that, they should move on..."

NEIL JEFFRIES

■ LOUISIANA THRASH quartet **Exhorder** release their debut album, **'Slaughter In The Vatican'**, through Roadrunner on October 15.

Produced by **Scott Burns** in Florida's **Morrisound** studio, it features the following tracks:

Side One; **'Death In Vain', 'Homicide', 'Desecrator', 'Exhorder'.**

Side Two; **'The Tragic Period', 'Legions Of Death', 'Anal Lust', 'Slaughter In The Vatican'.**

The album cover will feature a no doubt tasteful shot of the Pope being led to the gallows by the mafia, and is certainly not a uninspired stab at publicity-raising controversy.

■ BRAZILIAN DEATH gods **Sepultura** have their 1987 debut album **'Schizophrenia'** released in the UK for the first time through Roadrunner on October 15.

Originally released in Brazil and bootlegged in Europe, it's been remastered and features the following tracks:

Side One; **'Intro', 'From The Past Comes The Storm', 'To The Wall', 'Escape From The Void', 'Inquisition Symphony'.**

Side Two; **'Screams Behind The Shadows', 'Septic Schizo', 'The Abyss', 'RIP (Rest In Pain)', 'Troops Of Doom'.**

The band are due to begin work on a new album with producer **Scott Burns** next month, which is due for release next Spring.

■ THE EVER-controversial **GWAR** have hit trouble on their US tour after vocalist **Oderus Urungus** was arrested and charged with 'Disseminating Obscenity' following a show in North Carolina.

The arresting officers also confiscated a GWAR stage prop, allegedly a 30-inch rubber penis. Urungus contends that the prop is a rubber fish.

Metal Blade, the band's US label, commented: "We support our band's right to freedom of speech and artistic expression."

■ US ROCKERS **Lillian Axe**, who parted company with record label MCA after their last **'Love And War'** album, have undergone a line-up change.

They've recruited former **Dirty Looks** drummer **Gene Barnett** and bassist **Darren DeLatte**.

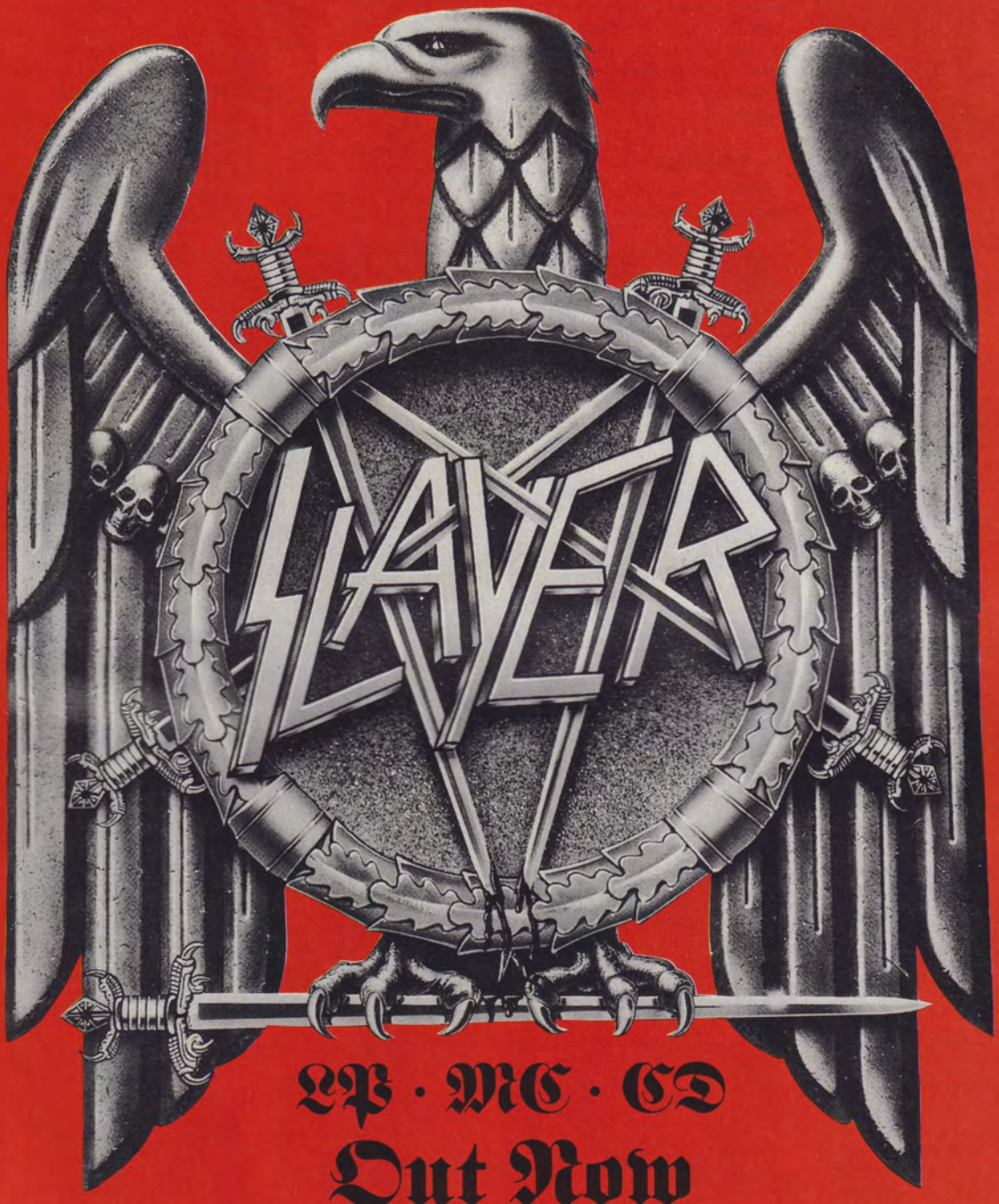
■ CINCINNATI POWER Metal quintet **Lethal** release a new album, **'Programmed'**, through Metal Blade on October 29.

The album has been produced by **Saxon/Meat Loaf** man **Stephan Galfas**.

The Lethal line-up features brothers **Eric** and **Glen Cook** on guitar and bass respectively, guitarist **Del Hull**, vocalist **Tom Mallicoat** and drummer **Jerry Hartman**.

Metal Blade also release the debut album from Pittsburgh Thrashers **Eviction**, titled **'The World Is Hours Away'**, also on October 29.

Seasons In The Abyss



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SUNDAY **OCTOBER 14** **LONDON** WEMBLEY ARENA

CLASH OF THE TITANS

KOMMUNIKATION

Pic US/JM LFI

GEEZER BUTLER: sadly missed, badly wanted etc

DIAMOND GEEZER (1)

I WANTED to write to say how deeply disappointed I was to read that Geezer Butler had left Ozzy Osbourne. That was by far Ozzy's best line-up ever. I cannot imagine seeing Ozzy without Geezer. He brought a whole new meaning to Ozzy's live performance and I have been anxiously awaiting the chance to hear music written by the two of them again.

I saw Black Sabbath in Leicester. I keep giving that band the benefit of the doubt that there is still life after Ronnie James Dio, (who I saw in May in Birmingham and can still sing better than anybody, but unfortunately had the worst band I have ever heard). I do believe Sabbath are moving in the right direction, but surely Tony Martin isn't serious, is he? Yes he can sing, but he doesn't have a clue what it means to captivate an audience. He was not only boring me, but I found him irritating. What that band needs is life put back into them. Life that definitely has not been there since Geezer left. Now that Geezer has left Ozzy maybe if he sees this letter he can see how badly he is needed. **Lewis, Sunby Road**

DIAMOND GEEZER (2)

I HEARD that Geezer Butler played with Black Sabbath at the Hammersmith. Is this true? Do you think there is a chance of a permanent reunion? My mate that told me may be winding me up, but if he did that would be great. **Keith Jones**

DIAMOND GEEZER (3)

I'M JUST writing to inquire about the future of both Geezer Butler and Ozzy Osbourne since Geezer's departure. I went to see Black Sabbath in Wolverhampton. They are a great band still, but could certainly use Geezer's strength. Is there any chance of Geezer joining Sabbath? Thank you. **Geezer fan, Midlands**

WAITING FOR THE GUNS

IT'S ABOUT f**king time that Guns N' Roses finished that album. Either that or split up into two different bands. Axl and Izzy and start auditioning, whilst Duff and Slash can join Iggy Pop. At least we would be able to hear some new music.

The band one the greatest rock 'n' roll band in the world and Axl promised he'd be back real soon after Donington, maybe they need a Peter Grant to kick their arses for them. Even an album of covers is better than f**k all. **Axl's pierced nipple**

NO SPITTING

IN RELATION to the Dave Mustaine interview in issue 305 and his reasons for not playing in Ireland.

I was present at Megadeth's gig in Dublin (May 10, 1988) and still consider it the greatest gig I have ever seen. They received a bigger crowd response than both Slayer and Metallica (who had both played larger venues) throughout the gig. Dave talked about his Irish ancestry and how the gig and the crowd was the greatest that Megadeth had ever experienced. At no point was "spitting" mentioned.

After the gig, Dave came back onstage without his Flying V, simply to talk to the crowd and to thank them for coming. This doesn't appear to be the actions of one who is now so annoyed at the spitting which allegedly took place that he won't come back and play Ireland again.

I ask him to reconsider, and if he feels he has been wronged to give us here in Ireland another chance – if you don't, many of us will have to make the journey over to England to see our favourite band. **KC, Dublin**

Pic Ray Palmer

GREAT KAT: not big on Earth, but the LP has just turned 'Plutto' upside-down...

KITTY KRAP (1)

AFTER READING your great interview with Kat I've got a few things to say about her. What a stupid f**kin' cow! Who gives a toss about her? The photographs of her in issue 307 say it all. F**kin' pathetic! Why don't you just piss, right off? **Dean 'Dangerous Toys/ Voodoo X fan', West Monkseaton, Tyne And Wear**

KITTY KRAP (2)

IS THE Great Kat married? I luv her and she would luv Plutto. I would show her my home city of Helgho, and it's beautiful sights including the upside-down bridge, which you walk upside-down on. **Chris On The Planet Plutto**

KITTY KRAP (3)

JUST A quick note – I don't know what the Great Kat is trying to prove, but the photographs of her show that she has all the sex appeal of a road accident. From this moment on, Carcass album covers will be positively attractive. Cheers, **Noel Jones, White Lightning, Surrey**

KITTY KRAP (4)

THE GREAT Kat, what a c**t! Did you know that if you take all the letters in 'the Great Kat is god' you get the magic phrase, 'ghekttrat etiogsd', which is Martian for 'I am not fit to lick the sweat off Mörat's balls'. **Paul Mills, Somewhere In Deepest, Darkest Teddington**

BOTTY BOOTER

I'VE JUST bought a copy of Iron Maiden's latest offering 'Holy Smoke', what can I say? They just get better with age. The opening guitar sounds flippin' kick bottom. Bruce's voice is a bit knackered these days but Maiden thought of that and the vocals are in a lower key. I can't wait to see them at Manchester. See ya then, **Nick Of The North, Bradford**

PS What about the naughty swear word in the first verse?

BOTTY BITER

DESPITE THE usual shit review given to the Maiden single by Phil 'I Wouldn't Know A Decent Metal Song If It Took A Bite Outta My Arse' Wilding, I think the new single plus B-sides are absolutely brilliant.

Everything on the record is so raw and full of energy with none of this keyboard shite and is gonna be a stormer onstage. If the single is anything to go by then the album is gonna be just as f**kin' great.

The only problem I find is that Bruce's vocals are not given enough volume which is a sin cos he is king. **Ritchie, Northolt, Middlesex**

ALL SQUASHED UP

I AM writing to complain about the audience at the Vixen concert at London's Town And Country Club. I don't usually complain about the audience but I felt I had to even though it was a brilliant concert. I was at the front and was crushed very badly when the support band came on, it was even worse when Vixen came on. I was about the only girl at the front and was surrounded by blokes pushing to get to the front. Myself and several others were crushed very badly and it was only thanks to the bloke behind me I didn't get crushed to death.

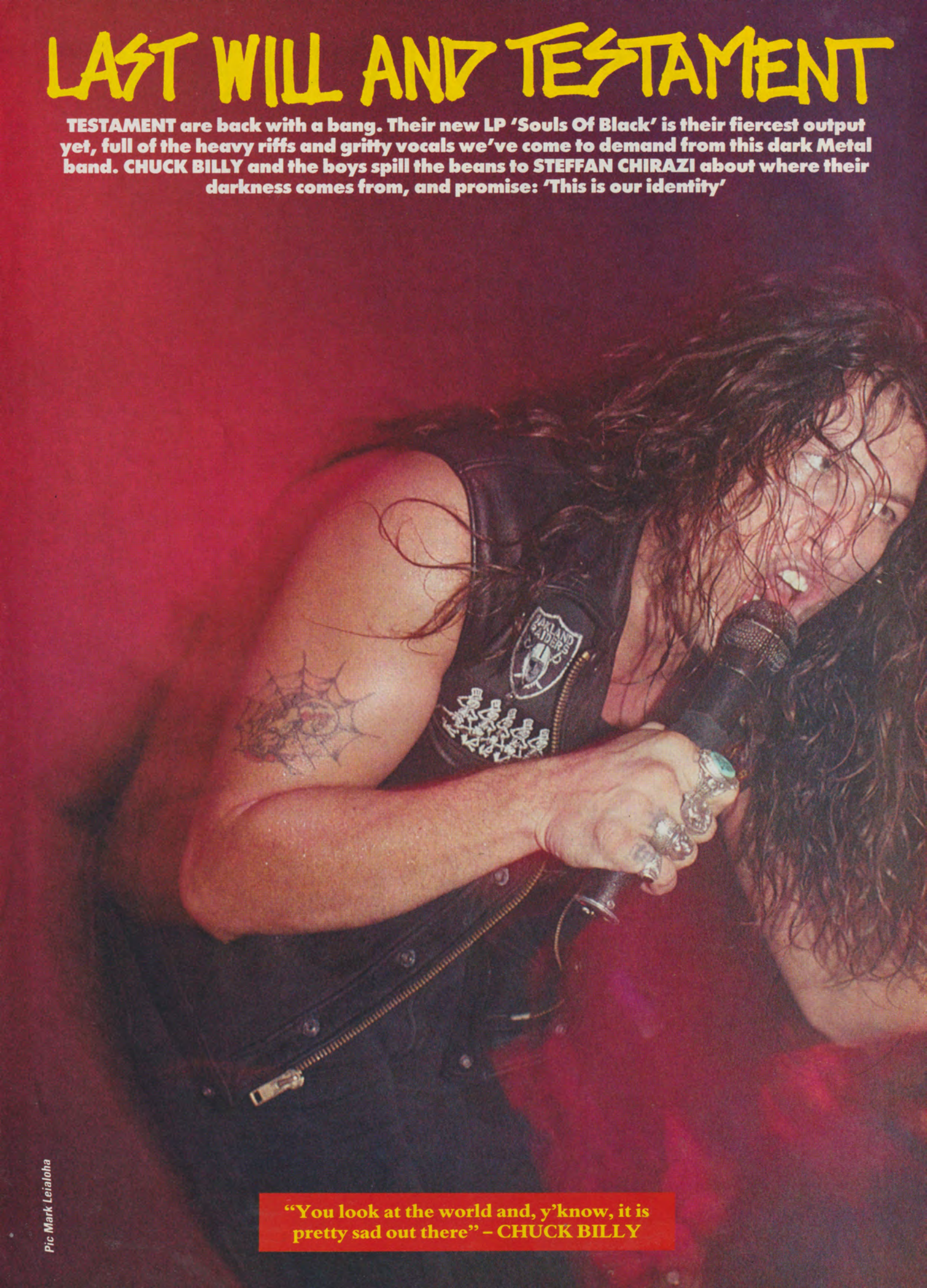
Doesn't anyone have any consideration for people at the front letting them have any breathing space? It was certainly the worst audience I've been to a concert with. I ended up with several bruises and a bad back and neck. I'm sure I wasn't the only one with injuries. Please have some consideration for people at the front, after all we are human. **Heidi, Purley, Surrey**

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

JIMMY BARNES TWO FIRES
The scorching new album
hot off the presses
Produced by Don Gehman
ATLANTIC
eastwest

LAST WILL AND TESTAMENT

TESTAMENT are back with a bang. Their new LP 'Souls Of Black' is their fiercest output yet, full of the heavy riffs and gritty vocals we've come to demand from this dark Metal band. CHUCK BILLY and the boys spill the beans to STEFFAN CHIRAZI about where their darkness comes from, and promise: 'This is our identity'



Pic Mark Leialoha

"You look at the world and, y'know, it is pretty sad out there" – CHUCK BILLY

FIERCE OVERDRIVE. Another late night after another coffee binge. Another tape blasting through the trusty V2 rockets stuck on my ears. Mere speakers aren't good enough anymore – my V2's are the most personal I can get with this album, the most direct and intense fix.

Testament's 'Souls Of Black' has found a direct route into my bloodstream, surge after surge of the most solid Testament album to date. I doubted that this band could ever develop, and right now I would be the first to spit in the face of the person who wrote that. Because Testament have developed into a band with their own distinct and clear identity, a band whom others take leads from.

It's a gamble doing an album so quickly (Testament finished writing and making the record in six weeks), but Jesus Christ, isn't that what life is all a-f**king-bout? Life tastes sweeter when you win under such rules.

The only possible thing that could sour this sugarcube, is the fact that every band in the whole friggin' world seems to have chosen a September release. This pushes the ante a whole lot higher, given that only so much money is available to be spent by the perusing fan on so many albums.

WHICH, I suppose, is where I come in. Because quite simply, you should buy 'Souls Of Black'.

"We'd play Chuck this riff, and say, 'That's really cool and heavy right?' And he'd just look back at us and go, 'Yeah it's okay'," laughs drummer Louie Clemente. "It became a case of, 'F**k, what else can we do?' "

"Yeah, I'd look at Eric every day and say, 'It's gotta be heavy'," laughs Charles William at the memory of writing 'SOB'.

Don't get it wrong, all the members of Testament like their music heavy, but it is Chuck Billy who doesn't simply like it... he demands it that way. And whilst 'Practice What You Preach' saw Testament take the mighty forward steps, it is 'SOB' that sees them more comfortable, more sure. A band of total and undeniable identity.

"I think we started to develop our identity on the 'Practice...' album," starts Greg Christian before Eric Peterson cuts in with: "The thing is that we found out exactly where we wanted the band to go, what it was gonna be, and this album is the result of that discovery."

Honing your identity whilst bumping along an interstate highway in Cleveland at 4am isn't easy, but Testament and I

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THE INTELLIGENT ROCK FANS GUIDE TO METAL AND BEYOND..

TESTAMENT

FROM PREVIOUZ PAGE

try in the back lounge of their bus.

"We ended up not doing a whole lot of writing in the bus," grins Eric. "We caught the mood for the title-track and 'One Man's Fate' in that lounge, but the writing started when we were back at home with backs to the wall. Alex worked a lot on guitar stuff and Chuck would stumble around a little drunk trying to EQ things..."

THIS IS an important album, the one that will likely define the band in their own right. Doesn't making an album in six weeks cramp the group's style a touch?

"It seems like that's what we've always had to do," laughs Chuck, "so we don't know any different. It isn't a new thing for us. In the studio I was a bit nervous, because the songs weren't even all complete. I was wondering how the record was gonna sound if the songs weren't even finished."

"Every time I'd come up with something," cuts in guitarist Alex Skolnick, "I couldn't even get these guys motivated, not until six weeks before we were meant to go in. Once the pressure comes, things happen."

"We work better under that stiff pressure for some weird reason," confirms Louie. "It seems like if somebody gave us four months or more to make an album, we'd still leave it until the last six weeks!"

"We need to feel this terror!" theorizes Alex.

Chuck continues: "It's hell when you first start out writing. I sit down for the first week to write and I just panic!"

Louie Clemente takes up the tale: "I remember a time when we were sitting in our rehearsal room with two weeks until recording time was booked, and Chuck walked in. Everyone was freaking out thinking, 'What are we gonna do, we can't do it, it's impossible, let's just do an EP with four songs, f**k it – all that kinda stuff'. But then we just kicked in and got creative in the studio. We wrote a lot of the lead sections there, changed a few of the patterns and breaks around..."

"If somebody gave us four months or more to make an album, we'd still leave it until the last six weeks!" – LOUIE CLEMENTE

"Not always to my liking!" grins Alex.

To these ears, it is the prominence of Eric Peterson's rhythm and mood that is the most significant difference on 'SOB'. The band agree.

"Things are much moodier," Eric says. "I was sitting in my house writing in darkness to get inspiration, and with Chuck always saying, 'It's gotta be heavy!' "

This reminds me that Chuck seemed ready for a fight with the band over direction the last time we spoke.

"I was surprised I didn't have to have one," he confesses. "I did go on and on about it, but we were all into making things heavy when it came to it."

Chuck justifies himself. "I like the heavier darker stuff; I always have liked it. But I'll adapt to whatever the band is doing if it's for the good of the band."

YOU ONLY have to watch Chuck onstage to realize that he's a people's frontman. It's like watching a gangleader fronting his 3,000-strong posse, an escape for 90 minutes – which makes his being more fan-sensitive totally understandable.

"When I was thinking of this record I took in everything to do with the band – music, comments, press... Vocally, I'm probably singing a little cleaner even on this record than on 'Practice...' but with the music being heavier it kinda stretches and offsets itself to a good balance.

"Now I think now we're more dialled into what we're all about. Certainly we're more dialled into what I prefer singing. I like the heavy lyrics and the heavy feeling, and now the music's really heavy too."

"I think we are a selfish band though," counters Eric. "We do things for us, just to please ourselves; we don't worry about if everyone's gonna like it..."

Louie agrees. "We don't worry if the press are gonna like it, or if the kids are gonna dig it. That's certainly never on my mind."

"Well, it's on mine," resigns Chuck. "That's why I always ask if the song's heavy, and how many changes there are and how fast it is, because that's what I'm into."

So does Chuck still harbour doubts about ballad singing? What about 'The Legacy' on 'SOB'?

"It's funny, because when we first started writing, I refused, and everyone just looked at each other and said that it was tough luck because they were working on one," Chuck says. "But 'The Legacy' is an older song and I always liked the vibe of it. But I can't imagine us writing a new ballad now."

With the last album Testament were certainly looking to break bigger. When the band look at 'SOB', are they fully confident that they've built enough?

"This is our identity," states Chuck. "You hear the sound and you know who it is. We've made the change to a darker album from a happier one ('Practice What You Preach'), the change in producer (the band used Michael Rosen this time out) gave us a heavier, rawer sound and everything that's happened has worked well."

Where exactly does Testament's darkness come from?

"Well, the 'SOB' thing came up when we were thinking about the person who's in a position of high authority," sighs Chuck, "someone who everyone should respect as a community leader and so on, yet they have bad qualities, a soul of black – they're bad inside.

"You look at the world and, y'know, it is pretty sad out there. Our darkness comes from real life."

THE LIGHT at the end of Testament's tunnel of darkness is in the shape of the forthcoming 'Clash Of The Titans' tour.

"We've got the perfect slot. We've been playing 90 plus minutes for a year, and here we get to play 35 minutes to a lot of people and then hang out and have fun. There's no pressure on us."

"There'll be two new songs," Eric informs me, "and the set's gonna be made up of two songs from each of the albums..."

"We'll just go out and hit them hard," Chuck says. "The audience don't wanna hear talking or ballads on this particular tour."

"It'll be like going to a party with a tape made up of your favourite Testament songs," grins Eric.

Testament's mission is accomplished. Yeah, just like that.

TESTAMENT: it's gotta be heavy!

Pic Mark Leialoha

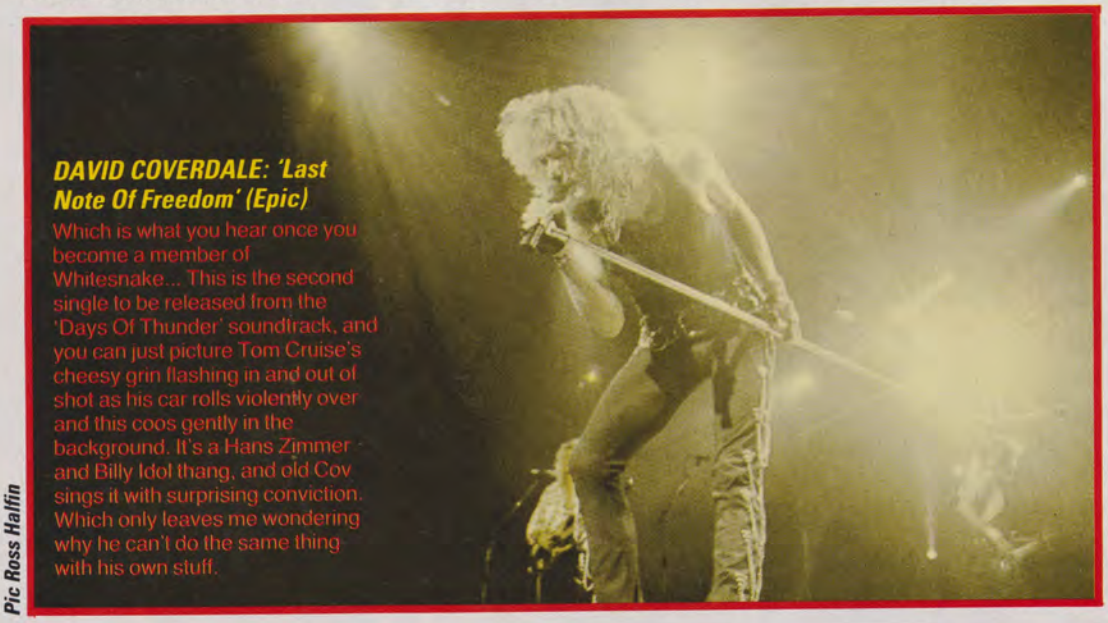
SINGLEZ

DEEP PURPLE: King Of Dreams (RCA)

Run to the hills, people! The Purple are back and they've brought Joe Lynn Turner with them! Call for the mouthwash and cover up that hairy chest! Actually the truth is that Turner has here forsaken his strangled bellow, reverting instead to a far less painful sort of 'uhh, baby'. Which is not to say that this record has anything approaching genitalia about it. It's okay, but then so were Rainbow flip sides.

PENDRAGON: 'Saved By You' (Toff)

I saw Pendragon once. I was all of 16 and they'd just signed some sort of deal with, I think, EMI. You must bear in mind that this was at the time of the much touted proggie revival, from which only Marillion escaped with their lives. The Pendragon show was a delight, amd even though I was sick later, I went home happy. Times change. I grew up and Pendragon fell neatly out of sight. I'm only telling you this so that you understand that, even though Pendragon have turned into a pop/rock combo with a funny keyboard sound, It's sometimes a lot better to leave the past behind. And this is one of those times.



Pic Ross Halfin

DAVID COVERDALE: 'Last Note Of Freedom' (Epic)

Which is what you hear once you become a member of Whitesnake... This is the second single to be released from the 'Days Of Thunder' soundtrack, and you can just picture Tom Cruise's cheesy grin flashing in and out of shot as his car rolls violently over and this coos gently in the background. It's a Hans Zimmer and Billy Idol thang, and old Cov sings it with surprising conviction. Which only leaves me wondering why he can't do the same thing with his own stuff.

BROOKLYN DOGS: 'Outta My Way EP' (Sanna)

Hell's teeth! Naff cover, dodgy band pic, laughable printed lyrics and not one member of the band has a surname. But for all that, it's great. 'City Of Angels' is a sleaze belter, 'Sleeping Dogs' has a string arrangement and a real sense of power, and 'Love Child' rolls over you in fun. And the poor sods are from Burton Green too!

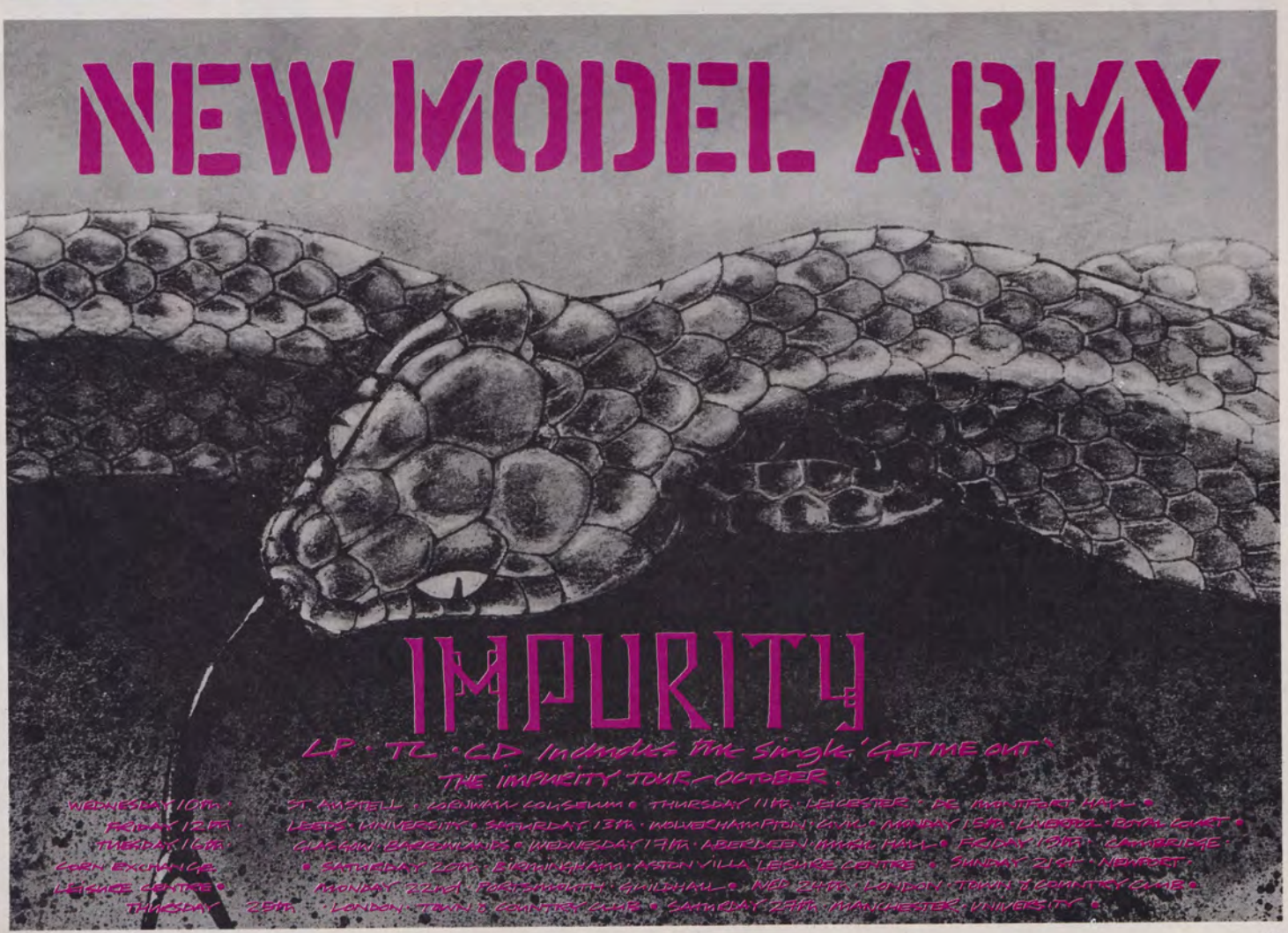
L7: 'Shove' (Sub Pop)

Shoved in the unfortunately titled Foxcore bag, L7 are true grunge queens from the ever-fashionable Seattle. They have the kick of a particularly displeased mule and a song summed up by its title. Care to dance? Then *gerrout of the way!*

DICKLESS: 'I'm A Man' (Sub Pop)

Crikey! More chicks without dicks! More Seattle girls rattling your wedding tackle. Quite how Muddy Waters would take to his song being beaten like the runt of the litter by these chicks is open to debate, but this is disgraceful, this is mesmeric, this is truly wonderful. I haven't been this shaken by a bunch of girls since the Lunachicks last appeared on TV. Vixen this is not, and all the better for it.

Reviewed by Phil Wilding



ANY KWESTIONS?

ALL DOLLED UP

■ FOLLOWING LAST week's biog on the **MC5** for **Michael Bosman**, here, as promised, is the gen on the **New York Dolls**...

Their first release was, I believe, **'Lipstick Killers'**, their ROIR tape of demos and live stuff which appeared in 1981. I also believe that it's the only release to feature original drummer **Billy Murcia**, most famous for dying in the bath from a heroin OD in '72.

The Dolls themselves cut two LPs for Mercury: 1973's **'New York Dolls'** (produced by **Todd Rundgren**) and '74's **'Too Much Too Soon'** (produced by **George 'Shadow' Morton**). The band's line-up at this time was **David Johansen** (vocals), **Johnny Thunders** and **Sylvain Sylvain** (guitars), **Jerry Nolan** (drums) and **Arthur Kane** (bass).

1982 saw the release of **'Red Patent Leather'**, a semi-bootleg of material from the time they were managed by **Malcolm McLaren**. **Ray Zell** tells me he has a red vinyl LP of the same title on the French Fan Club label which he bought around '83/'84. The sleeve claims it was 'recorded live in 1975 in New York' and gives 'special thanks to Malcolm McLaren'...

The Dolls fizzled out at the end of '75, with Johansen and Sylvain trying to hold it together with a succession of musicians – including **Blackie Lawless**!

Johansen forged a successful solo career, and now records as **Buster Poindexter**, as well as acting (after all, he started as a porno stud). Sylvain made a couple of LPs with his wife as the **Teardrops**, and was in Johansen's band. Thunders and Nolan formed the **Heartbreakers**, who cut the awful **'LAMF'** LP on Track in '77, and a couple of dodgy bootlegs before splitting for Thunders to go solo. Arthur Kane was last heard of in the **Corpse Grinders**, recording for New Rose.

DARK STAR – BLACK HOLE?

■ WHAT WITH all this NWOBHM fever, I thought it might be as well to delve into some of the correspondence this has stirred up.

So, my first foray into the subject comes from **Daniel** in distant **Venice**. He was rooting through his attic and found a whole cache of NWOBHM records he'd like valued. But first he'd like info on **Dark Star**, as he thinks they're fab.

Dark Star were a wonderful band from the Midlands, who mixed AOR in with their NWOBHM stylings. They're best remembered for **'Lady Of Mars'**, which is a minor classic, written by the synth player and lead vocalist **Rick Staines**.

The rest of the band was made up of **Dave Harrison** (guitars), **Steve Athies** (drums), **Rob Clay** (guitars) and **Mark Oseland** (bass).

Signed to the Avatar label, Dark Star only cut two LPs, an eponymous debut in '81 and **'Live'** in '82 – both well worth getting!

But on to your other records, Daniel. **Samson**'s **'Head On'** (Gem) is worth £8-£10; **Diamond Head**'s **'Lightning To The Nations'** (Woolfe – never heard of this version, so is it a bootleg?) would fetch around £10-£15; Dark Star's aforementioned debut is worth £8-£10, as is **Gaskin**'s **'End Of The World'** on Rondolet (although it might be worth hanging on to, as I feel prog rock collectors will latch on to it in the same way they have **Limelight** – in which case it could go for around £25, as their albums do); **Holocaust**'s **'The Nightcomers'** is worth £10-£12, their name being known more through the **Metallica** cover of one of their toons – although they're a damn fine band in their own right.

Pic APRF

NICKO McBRAIN: we 'trust' he's 'repressed' that 'savage' hairdo these days...

NICK NICKO

■ NOW LET'S go back a bit further at the behest of **Andrew Jameson** of **Berwick**, who'd like to know about the early career of **Nicko McBrain**, drummer of those other NWOBHM stalwarts, **Iron Maiden**.

Well, young Michael McBrain started his pro career right in at the top when, at the early age of 20, he joined the **Streetwalkers**, the band headed by ex-**Family** men **Charlie Whitney** (guitars) and **Roger Chapman** (vocals – y'know, the one who sounds like a savage sheep). He joined them in '75 and appeared on their second and third LPs, which were on Vertigo label: **'Downtown Flier'** in '75 and **'Red Card'** in '76.

Nicko then switched bands and joined **Pat Travers**, the excellent guitarist whose career we covered a few months back. While with Pat he cut two LPs, both on Polydor: **'Makin' Magic'** in '77 and **'Putting It Straight'** in '78.

The same year, he jumped ship to join the last days of **Stretch**, who were at one time headed by legendary vocalist **Elmer Gantry**. However, by the time of **'Forget The Past'** (Hot Wax, '78), the band basically consisted of guitarist **Kirby** and various session men – including our Nicko.

It didn't last, needless to say, and during the next two years he just did sessions – and I believe this was also the period that he joined comedian **Jimmy Jones**' touring band.

His next foray into rock came via those hot rockin' Froggies **Trust**. I know that he definitely played on their '82 LP **'Savage'**, for CBS, and I suspect that he also played on **'Trust'** in 1980 and **'Repression'** in '81.

Oh yeah, and after Trust came young Nicko's involvement with some bunch of dodgy East Enders called Iron Maiden...

CALLING OCCUPANTS OF INTERPLANETARY CRAFT

■ FINALLY THIS week, a request from **Amanda Likely** of **Wivenhoe**, who has a tape of an album by a band called the **Intergalactic Touring Band** – the thing is, she swears she can hear **Arthur Brown** and **Status Quo** in there!

Not surprising, as the Intergalactic Touring Band was the name of a concept LP released in '77 on Passport in the US, and Charisma in this country. The idea was that a band toured the galaxy promoting universal peace, and the LP came with a lavish booklet.

It featured loads of stars, including **Francis Rossi**, **Rick Parfitt** and Arthur Brown. Also on the album are **Rod Argent**, **Dave Cousins** (the **Strawbs**), **Annie Haslam** (**Renaissance**), **Percy Jones** (**Brand X**), **Ben E King**, **Meat Loaf**, **Snips**, **Anthony Phillips**, **Clarence Clemmons** (**E Street Band**) and **Larry Fast** (synth whizz and **Peter Gabriel** collaborator), as well as Passport recording act **Fireballet**, who we featured in Any Kwestions? some time back.

The album was produced by **Stefan Galfas**, and was written by **Danny Beckerman** and **Will Malone**, who wrote and produced for everybody on the Morgan Bluetown label, as well as being in the legendary psychedelic bands **Chords 5**, the **Smoke** and **Fickle Pickle**.

With all that going for it, it has to be interesting at least!

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

MEGADETH
RUST IN PEACE

CLASH OF THE TITANS
FRIDAY 12th OCTOBER
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SATURDAY 13th OCTOBER
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MASTER BAKER

After last week's shock announcement that legendary English drum hero GINGER BAKER had emerged from retirement to join the revamped MASTERS OF REALITY, young whippersnapper STEFFAN CHIRAZI hopped on the first bus to San José to meet him. Unfortunately, the decades have taken their toll on the notoriously eccentric former Cream skinsman so now interviews with awkward questions like, 'Why did you join this band?' and 'What were the '60s like?' serve only to confuse him...

ABOARD THE Masters Of Reality bus, mainman Chris Goss, new guitarist Daniel Rey, old hand 'Googe' and myself discuss quietly just what having new drummer Ginger Baker around is all about.

"He sings these 'rugby songs'," enthuses Goss, "dirty limerick things on the bus. It's pretty cool, pretty funny."

Googe: "He really loves playing polo. That's his other passion along with drums. He plays polo every weekend I think, get's up at 6.30am or something to go and play..."

Then in walks Ginger. Tall, thin and wearing a Masters... baseball cap, I am introduced and welcomed with a vice-grip handshake along with a quiet South London accent. He grins as though trapped when he spots my tape-recorder. So Ginge, was it the music, the vibe, or the fact that Masters music relates back to your era of music?

"Well, you keep answering the question for me, 'leading questions' I suppose you'd call them," he replies a touch irritated by the question.

As I wait for him to reply, it hits me like the Manchester express that the Ginger Baker in front of me bears a remarkable resemblance to Wilfred Brambell's legendary character Steptoe. He continues quietly, so I move my tape mike nearer. Finally:

"I just thoroughly enjoyed myself."

There is a silence. I propose to Ginge that there are a host of bands he would enjoy jamming with out there, why not...

"But I don't think there are."

Well, is it the songs, is it the people, is it everything?

"Well... some people you go in with it just happens, and some people it just don't."

He doesn't seem to know why he's expected to have a concrete reason. Ginger has *no* real reason for joining the Masters other than the obvious one: he digs their music.

I'M STUCK in the question mode, however, and feel it a duty to find some answer. Our Ginge is obviously beginning to wonder just what I'm trying to achieve. He's polite enough, yet simply out of touch with having reasons for doing these things anymore. I persist: Ginge, is it the fact that they're playing music which relates back to earlier eras?

"Well, in a way it does because it has that something about it. But there was something there in the '60s that was also there in the '50s and '40s – in fact forever beforehand and will be forever afterwards, it's always there.

"That spark, if you like, is what's here. We cause creative sparks to fly in all directions. We've done a new number every rehearsal."

Do you think that there's now more emphasis on how much money a band can make as opposed to how much good music can they play?

"Well, ummm... yeah with people aiming at doing something that's gonna be a commercial success..."

You obviously sat back for a long time just playing and doing your own thing. Was that because it was somewhat distasteful to see things moving that way, or did you just not click into it. Or did you not waste time thinking about the era having gone into that?

AT THIS moment, Ginge and I hit our largest obstacle. He just doesn't understand why the hell I would want to know the answers to these questions. I get the impression that Ginge sees me as a mouthy young buck.

"I think you should be talkin' man, cos you're so... what's the word?... you're confusing me. What was the question again?"

We all break into loud laughter, as I try to restructure, but I think it's really a lost deal at this stage.

Basically Ginger, when you look at the changes in the industry, do you feel that it's about money now more than it ever was before?

"Well, what I was gonna say is, if you do something that you feel is very good music, and it becomes a huge commercial success then I think you've achieved what you aimed at. You write music for people to listen to and dance to, and if they buy lots of your records they obviously like it. And if you've done it and like it as well then you're pretty happy."

He fixes me a wise old 'listen here young pup' eye:

"It is the music business, you know."

I just wondered what the '60s was like in those respects. Was it love and peace or was it ruthless make-a-mint under all that tie-dye?

"Well, Cream was formed to make money," he chuckles, "as well as being good music..."

I LEAVE the poor chap alone, and let him go off to the hotel for a few hours. In the meantime Chris, Googe and Daniel explain their feelings on having Ginger Baker in the band.

Chris: "Finding a drummer that hears songs and plays songs, that doesn't play 'parts'. That's the main thing."

Does Chris feel there's more of a chemistry with Ginger?

"With Ginger, he hears all the riffs, the licks, the melody in the beat..."

Is that down to our Ginge being Ginger Baker, or is it down to the era Ginge came from?

"I think it's something you're born with."

Rey: "It's all ensemble playing. All four of us are thinking of working for the band as opposed to individuals thinking of working for themselves..."

Later that night, after only their second show together, I step onto the tourbus to say bye. Ginge is in the process of signing a set of Old Cream Winterland original posters for an older Ginge-freak. The man tells us all that he's seen Ginge six times. Ginge finishes signing, and proceeds to sing a few lines from 'Friggin' In The Riggin', one of the bus' current favourites.

A strange, weird and wonderful old fellow is our Ginge. In a strange, weird and wonderful new band. This is going to work just fine.

MASTERS WITH Ginger (top left): have rugby songs, will travel

Pic Mark Leialoha

TESTAMENT

Album • Cassette • CD

CLASH OF THE TITANS

12th October, Edinburgh Exhibition and Trade Centre, Ingliston
13th October, N.E.C. Arena, Birmingham
14th October, Wembley Arena, London

MEGAFORCE WORLDWIDE

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ATLANTIC

WEEK IN METAL

1970

Led Zeppelin and **Deep Purple** take legal action against the increasing tide of bootleggers. The plan for a funeral jam in memory of **Jimi Hendrix** is dropped as being distasteful: however, **Derek And The Dominoes** fly off to play at the funeral, with **Ginger Baker's Airforce** taking over their club dates. In their first press interview, **UFO** reveal their name comes from the sightings in **Warminster** in '67, where a young **Phil Mogg** was living.

1971

Rory Gallagher plans to take legal action over Decca's plans to release **'The World Of Taste'** using early demos recorded by a nascent line-up of the band. **Savoy Brown** rush release **'Street Corner Talking'** in the US on the back of their smash tour. **Jethro Tull** are set for **Madison Square Garden**. **Led Zeppelin** fly in for the release of their fourth album, tentatively titled **'The New Led Zeppelin'**. **Black Sabbath**'s **'Masters Of Reality'** goes Gold.

1972

Mott The Hoople leave Island, sign to CBS, and start to record **'All The Young Dudes'**. **Wishbone Ash** have all their equipment nicked from a van outside their **St Louis** hotel.

1973

David Coverdale, a young (ahem) unknown singer joins **Deep Purple**, along with new bassist **Glenn Hughes** (ex-**Trapeze**). **Traffic** are **'On The Road'**, and **Thin Lizzy** are the **'Vagabonds Of The Western World'**.

1974

Big tours for **Pink Floyd**, **Jethro Tull** and **Mott The Hoople**, who now have **Mick Ronson** ensconced as guitarist. **King Crimson** split. **Wishbone Ash** and **Uriah Heep** cancel dates – Heep because the venue is needed as a polling station in the general election!

1975

Blue Öyster Cult's first UK tour is confirmed. Also confirmed is the **Black Oak Arkansas** tour, with **Ruby Starr**'s **Grey Ghost** as support. **Mann** release **'Maximum Darkness'**, with legendary guest star **John Cippolina**. **Backstreet Crawler** release **'The Band Plays On'**, and **Bob Calvert** tells tales of **'Lucky Leif And The Longships'**.

1976

Phoenix and **Pat Travers** are on the road. **Deep Purple** release **'Made In Europe'**. **Peter Gabriel** is halfway through his debut album. **Streetwalker** have a new line-up, with **David Dowle** replacing **Nicko**. **Ted Nugent** releases **'Free For All'**, and **Ruby Starr** is a **'Scene Stealer'**. The **Groundhogs** make a come-back with **'Black Diamond'** and a tour. The **Runaways** are detained at Dover over currency offences at the start of their UK tour.

1977

Tours are lined up for **Thin Lizzy**, **Uriah Heep** and **Black Sabbath**. **Lynyrd Skynyrd** release **'Street Survivors'**, **Steve Hillage** has a **'Motivation Radio'**, the **Dead Boys** are **'Young, Loud And Snotty'**, and **Rush** release **'A Farewell To Kings'**. But most of all, **AC/DC** release **'Let There Be Rock'**.

1978

AC/DC, **Budgie** and **Spirit** tour. The **Hawklords** add 15 dates to their tour. The original **Mr Big** split. **Patrick Moraz** replaces **Mike Pinder** in the **Moody Blues**. **Phil May** renames the **Pretty Things** as **Phil May And The Fallen Angels**. **Jethro Tull** release **'Bursting Out'**, the album of their live telecast.

1979

Steve Hackett and **Girlschool** tour. **'Mr Universe'** is **Ian Gillan**'s first album for two years. **Whitesnake** release **'Love Hunter'**, **Foreigner** have **'Head Games'**, **Trevor Rabin** is **'Face To Face'**, and **Sammy Hagar** has a **'Street Machine'**.

1980

The **'Monsters Of Rock'** live LP is released. **Hawkwind** and the **Tygers Of Pan Tang** add on tour dates. **Budgie** release **'Power**

Supply', their first LP for two years, and set a headlining tour to follow on from their **Blizzard Of Ozz** tour support.

1981

Genesis release **'Abacab'**, and **King Crimson** make a comeback with **'Discipline'** – which is what the band was called until the record company told **Robert Fripp** they wouldn't put it out until he reverted to the KC name. **Rage** headline their first major tour. The UK gets its first chance to see **Iron Maiden** with **Bruce Dickinson**, as Christmas dates are set.

1982

Twisted Sister release **'Under The Blade'** and support **Diamond Head** on tour. Albums from **Wishbone Ash** (**'Twin Barrels Burning'**), **Joan Jett** (**'Bad Reputation'**), **MSG** (**'Assault Attack'**) and **Gary Moore** (**'Corridors Of Power'**).

1983

Kiss unmask on MTV. **Pallas**, **Solstice** and **Trilogy** set out on the **'Brave New World'** tour. Also on the road are **Heavy Pettin'**, **Helix** and **Lita Ford**. **Mötley Crüe** release **'Shout At The Devil'**.

1984

Kiss release **'Animalize'** with **Bruce Kulick** replacing **Mark St John**, who has come down with

VENOM: we just dig those centre partings

Reiters Syndrome. **Dave Brock** is in court for possession of an offensive weapon. Get out the lipstick as **Hanoi Rocks**, **Johnny Thunders** and the **Babysitters** tour together. Albums from **Jethro Tull** (**'Under Wraps'**), **Queensrÿche** (**'The Warning'**), and **Black 'N Blue** get eponymous.

1985

Venom's tour is cut due to fire regulations. **Magnum** tour and sign to Polydor. **Dave Lee Roth** signs to CBS Productions for the **'Crazy From The Heat'** movie. **Saga** release **'Behaviour'**, **Atomkraft** are**'Future Warriors'** and **Kiss** seek **'Asylum'**.

1986

Iron Maiden release **'Somewhere In Time'**, and add a benefit gig for the NSPCC. **Meat Loaf** releases **'Blind Before I Stop'**, and **Iggy Pop** makes a comeback with **'Blah Blah Blah'**, with **David Bowie** and ex-**Pistol Steve Jones**. **Cliff Burton**, bass player with **Metallica**, is killed when their bus crashes in Europe during their tour.

1987

Anthrax set tour dates. **Onslaught** tour to show off new guitarist **Rob Trottman**. **MSG** return as the

Archive anarchy by Andy Boot

McAuley Schenker Group with new singer **Robin McAuley**. Albums from **Red Kross** (**'Neurotica'**), **Yes** (**'The Big Generator'**), **Terraplane** (**'Moving Targets'**), **Faith No More** (**'Introduce Yourself'**), and **Kreator** (**'Terrible Certainty'**).

1988

UK dates for **Queensrÿche**. **Wolfsbane** release the **'Wasted But Dangerous'** EP on **Rick Rubin**'s new Def American label.

1989

Bon Jovi set a Christmas tour. **Treponem Pal** tour, supporting the **Young Gods**. **Meat Loaf** and **Jim Steinman** agree to reunite for one LP. A documentary about **Jimi Hendrix** appears on the 'South Bank Show'. **Virus** release **'Lunacy'**, and **MDC** now appears to stand for **'Metal Devil Coke'**.

BIRTHDAYS

George Lynch, **Lynch Mob**, born September 28, 1954
Mark Farner, **Grand Funk Railroad**, born September 29, 1948
Taime Downe, **Faster Pussycat**, born September 29, 1964
Marc Bolan, born September 30, 1947

NELSON

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GET HIGH (LEGALLY) ON CHILIS

Pic Susan Moore

THE FACTS

DUE TO a hideous error, you have been unable to watch the rapid progress of the Red Hot Chili Peppers' current single 'Higher Ground' towards the top of the *Kerrang!* charts. It is, you (don't) see, hovering invisibly somewhere in the Top 10 even now!

Let's be honest, there's bog all we can do about this cock-up, but by way of a pathetically inadequate apology: here's a kompetition to win the contents of the *enooooooormous* bunch of Red Hot Chili Prizes beneath my desk...

THE PRIZES

30 sets of *each* of the following:

- 12" pop-up gatefold of 'Higher Ground'
- CD version (with extra track)
- Hyper sexy and ultra rare US Red Hot Chili Peppers T-shirts

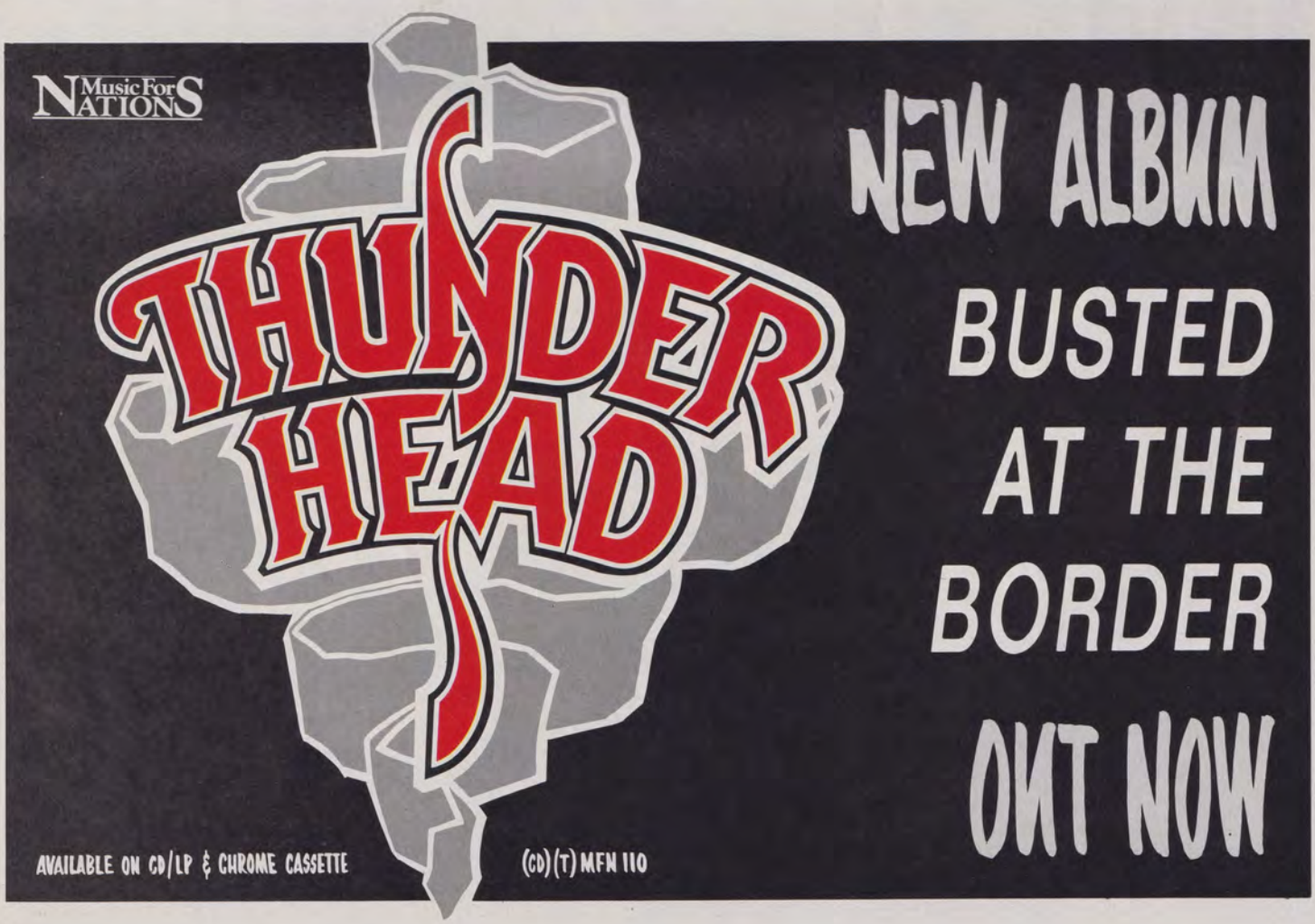
THE KWESTIONS

1. Was 'Higher Ground' originally a hit for:
(a) Stevie Wonder?
(b) Steevi Jaimz?
(c) Stevie 'Dobby' Dawsony? or
(d) Stevie Bull?

2. Is the lead singer of the Red Hot Chili Peppers (pictured left) called:
(a) Anthony Kiedis?
(b) Anthony Quinn?
(c) Anthony and Cleopatra? or
(d) Mike Patton?

THE DEAL

YOU SEND your answers on a postcard (or sealed envelope) to: Red Hot Chili Peppers Kompetition, *Kerrang!*, Punch Publications, London SE99 7YJ and we send the first 30 correct entries Kim Basinger's home phone number. *Stop press:* that should have read: 'the above Chilis goodies'. Sorry.



A TRICK OF THE LIGHT

ROBIN ZANDER and RICK NIELSEN went to New York to get out of their record contract. Instead they ended up with 'Busted', the most critically acclaimed CHEAP TRICK album for years. PHIL WILDING went to New York to find out how the Tricks are turning, and discovered that no-one wants to be part of a cult group all their life...

A VERY FAMILIAR strain struggles out from the mono speaker of the small portable tape recorder. Rick Nielsen studies it with dismay.

"Which war do you figure that came after?"

Robin Zander motions for silence, and sits stilled by his own vocal transcending a piece of Beatles history.

'Roll up/Roll up/For the mystery tour/The Magical Mystery Tour is waiting to take you away/Waiting to take you away...'

Even strained through the discordant treble of the battered machine, its charm is immediate. My wide, astonished smile is matched by Zander.

"It's a great track. I think it's one of the best tracks we've ever done."

"Because," winks Nielsen, "we didn't try to outdo the Beatles."

Zander explains just what it is they're doing with part of a back catalogue that has had more than a little bearing on their songwriting career.

"That track was originally supposed to have been done for a Michael Jackson film that was a full length animated tribute to the Beatles' music," he says. "Nothing's happening with it right now, but I think it may still go ahead. There are a lot of others involved, like Cyndi Lauper, the late Stevie Ray Vaughan, Terence Trent D'Arby, all doing different cuts. We opted for 'Strawberry Fields' at first, but then Terence took that, so we did 'Magical Mystery Tour' instead."

IT'S THE middle of a stormy New York late Summer. The rain falls in heavy showers, while the sky remains an uncompromising patchwork of greys and black, occasionally punctuated by brief sunshine. In their Parker Meridian hotel suite, Nielsen and Zander are selling the world's press, at respectable intervals, the idea of a new Cheap Trick record.

Ironically titled 'Busted', it's a retelling of the unprecedented, self-penned glory that the band once displayed from album to album. Elements of pop, ballads neither tiresome nor reeking of poorly aimed indulgence. Jitterbugging, grinning rock 'n' roll, knocked, in recent times, way out of wack, though still fresh in the memory of those wanting to see back beyond Cheap Trick before they became a glorified covers band. Nielsen pops a bottle and pushes his glasses up on to his forehead.

"We listened to the record company, to what they had to say, and doing those songs on the last album meant that we had songs that did real well. It helped drag our careers out of the toilet. Though actually, we weren't in the toilet, we were more in the bidet!

"We've got tons of songs, but if no one is going to listen to them, what good is that? Doing that record wasn't like a threat to us, it was an incentive.

"Originally, I admit, Robin and I came to New York to maybe try to get out of our record deal. But four hours later, we came out with a new contract.

"We ended up staying – not that we really had a place to go – but we didn't know what to do. It was like, God, we've made all these records that we think are good, but so what? No one wants to be part of a cult group all their life. So now they can't get rid of us, so they've got to figure out what to do with us. We'll clean up the offices or something – they'll put us to work somewhere."

His humour offsets the magnitude of ill feeling that once built a wall of disinterest and barely concealed malice between band and label. Now, with the emergence of a record that entertains little in the way of failings, both parties are fixing up smug grins and self-congratulatory pats on the back.

The first single, 'Can't Stop Fallin' Into Love', had just entered the US Top 50 with a bullet when we met. While at dinner later that evening, a call came through from the band's management to announce that the album had rocketed straight into the Japanese Top 10 that very afternoon. Glasses were raised in celebration, just like the old days.

"The success we had back then, we almost couldn't believe it somehow." Nielsen's tone is dismissive, though he doesn't shirk the line of questioning.

"Even though we weren't doing well as far as radio, or huge ticket sales, or album sales, were concerned, any place we went people recognised us. And that kind of thing instills in you this ability to remember the good stuff, because those people do too. Luckily, we have selective memory; we throw things out, we remember good things..."

And you never doubted for a moment in those lean years in the early '80s that you'd finally fall out of sight for good?

Zander, looking physically unbowed by the years or experience, gives a quick shake of his head.

"There was a time around 1980 when Tom (Petersson) left the band, and I thought it was all going to fall apart then. But somehow we managed to make 'One To One' as a three-piece, and Rick played the bass on almost everything.

Pic George Bodmar

but we were thinking, 'How can we go on with this?' But we did. We just closed our eyes and made records.

"We kept our heads above water financially, but there did seem times when we'd have to pack it in, because the bills were getting outrageous, you know! But we kept borrowing money, and then we'd have a record that would chart at 42 or something, and so we kept going."

NOW THINGS are on the up. 'Busted' is the gracious redeemer. Nielsen gets goose-bumps just thinking about it.

"The first time I heard a song from the new record on the radio, I pulled my car over to listen. I've heard it a million times, but I still hear Robin singing and go, 'Wow, this guy's good!'"

And they are of course, almost all their own songs. The pride literally swells in Zander at that.

"Yeah, and that shows we're thinking. As a singer, it's one thing to sing songs that are written by the band, but quite another to be singing songs that are totally foreign to you. It's really hard to do that. I used to get into big fights with songwriters all the time."

So this is a Cheap Trick album? They could almost be proud fathers.

"We felt that what we've done is really us, and it really shows," Nielsen beams. "Even the Diane Warren song and the Wizzard cover, we made them into our stuff."

'Busted' also finds time to credit Foreigner's Mick Jones as co-writer on 'If You Need Me', while Chrissie Hynde makes a cameo vocal on 'Walk Away'.

"We did some shows with Foreigner when their first record broke," Robin tells me. "We'd always talk to Mick backstage, and after that we always wanted to work with him."

"We talked about it for years," Nielsen continues, "then we finally got to play on New Year's Eve in New York, and fixed up for him to come down after that. We started working on the song and it was easy; we were having fun, we were like kids.

"Between bullshitting, laughing and partying, this song broke out. That's the way we like to work."

"We've also known Chrissie for years," Robin insists, "and we were both working at A&M studios at the same time. I went in to say hello, and she told me to tell Rick that she wanted to do a cover of 'I Want You To Want Me'. That sparked off the idea of asking her to sing on one of our new songs.

"I played her the demo, and she was really knocked out. So she went in and did it, and it sounds real nice."

Nielsen has the smile of a shark. "I think she liked it because it was about divorce."

ANOTHER RECENT would-be contributor to the Cheap Trick output has been former Tube Fee Waybill, more recently Richard Marx's occasional writing partner.

"It was weird, because we read in a magazine that Fee was writing songs for Cheap Trick! We had no idea about it, so we gave him a call. I guess he probably submitted something that we never heard. So I called him up and he came over."

The result of their collaboration, in part, was to write 'I Can't Wait All Night', a song for an unknown Texan band known as Shock Tu. It was an international hit very much in the vein of early Cheap Trick, though their working partnership wasn't all that it might have been.

"It was like working with Mick, but Mick was fun. Fee was just ticked off with everything." Nielsen is visibly irritated by this attitude. Zander is a little more direct.

"He was pissed off that he wasn't a millionaire or something, I think."

Nielsen is incensed. My kids made me a millionaire," he moans, "when I used to be a multi-millionaire! Now I've got a quarter..." He fumbles in his pocket.

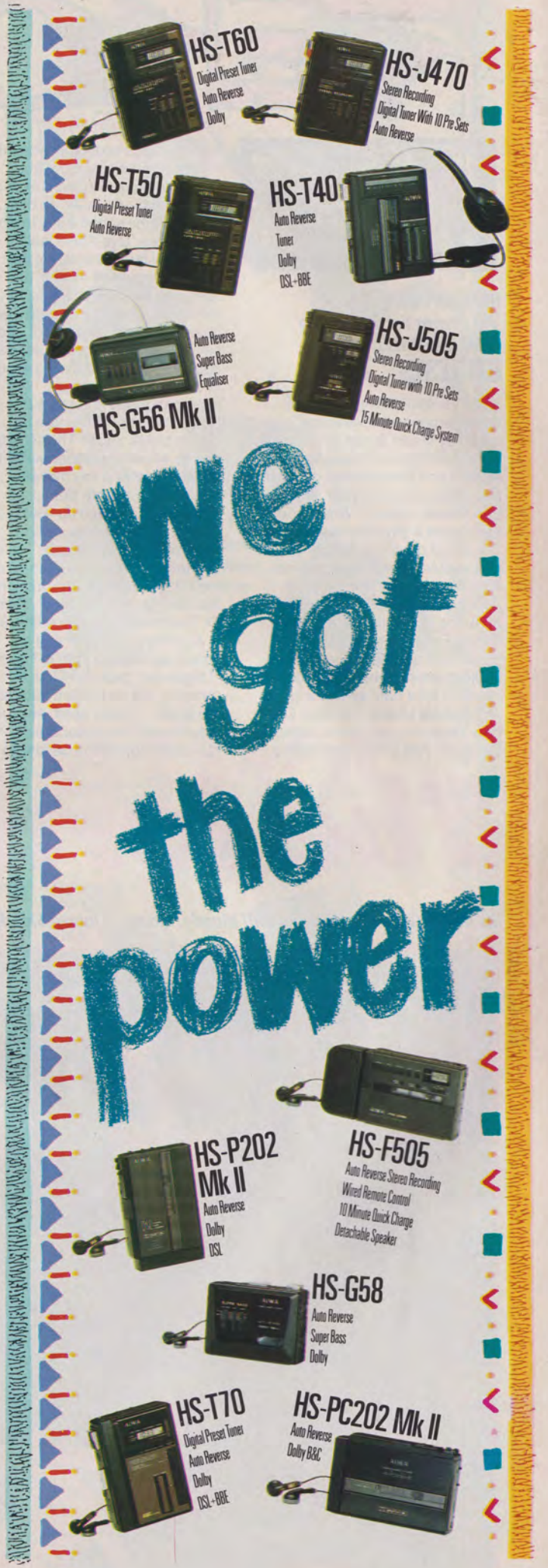
The German journalist waiting less than patiently at the door is my signal to leave. I settle on a parting question: will they return to tour Europe?

Nielsen's honesty is disarming: "We've always lost money in Europe, but we still want to play there."

"That's the reason we've still got a lot of fans there," Robin adds, "because we've played there from the beginning.

"We did 28 cities in 30 days. I think a lot of people remember that."

Nielsen's sigh comes from a long way off. "I guess they're easy." And the dark glasses settle back in to place.



REKORDZ

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

IRON MAIDEN
'No Prayer For The Dying'
(EMI EMD1017)
KKKK

SLEEVE ARTWORK by Derek Riggs; produced, engineered and mixed by Martin Birch; air-raid siren vocals, Nicko's no-nonsense artillery and Steve Harris' galloping basslines... Another year, another Iron Maiden album... Would you really want it any other way?

A single crashing straight into the charts at Number Three says not. An entire tour sold-out says not. And, on the face of it, Iron Maiden think not. But lift the lid on 'No Prayer For The Dying' to take a closer look and – just like the hapless graverobber on the cover – you're in for a rude awakening.

Two things have changed. One; they've got in a guy called Janick Gers who has given them such a ferocious kick up the backside that it's gonna take a lot more than Cherry Blossom to clean his boots. Two; recording it in 'Arry's barn has given the sound a live feel not heard since 'Live After Death'.

Maiden may be entering their second decade as a band, and releasing their eighth studio LP, but it's too soon to bury 'em yet. The cover's latest incarnation of Eddie says it all. Green and mouldy he appears, but he's still alive enough to tear a chunk from his sarcophagus lid and scare the living shit out of necrophile he seizes by the throat. The 10 cuts on this 44 minute album will do the same to any who say that after 1988's iffy 'Seventh Son...', the band are all washed up – without a prayer. This is Maiden returning to their roots, getting heavier, rawer and tougher than at any time since the dizzy twin peaks that took them into the Really Big league: 'Number Of The Beast' and 'Piece Of Mind'.

As a fan primarily of that era, the suspense building intro to first cut 'Tailgunner' gets my blood pumping like no Maiden track since the great '...Beast' itself. And just *listen* to that first guitar break! Pow! Is that the sound of a band who mean business or *what?!?* That attitude – hang on, let's make that ATTITUDE – permeates the whole record, and if occasionally that live-in-a-barn sound veers towards raw-like-a-demo, or if Bruce Dickinson's growled vocals are gruff enough to match, it hardly matters.

Faults like these are there if you look for them, but for every one I can find along comes a shut-your-lippy-mouth answer like the dirty, bone-crunching riff to 'Public Enema Number One', flying in like an Argentinian tackle. I don't go a bundle on the initial Wishbone Ash-isms of the title-track, but then the blistering guitar interplay between Davey Murray and Gers in the time-honoured fast section all but wipes away that memory.

Then Bruce's raucous if mindless 'Bring Your Daughter... To The Slaughter', 'Hooks In You' (the only track to bear an Adrian Smith writing credit), and 'Run Silent, Run Deep' (as memorable as the Raven classic of the same title) all hammer the message home – when Maiden do it *right*, Maiden *do* it, *right?!?*

Even 'Arry's closing epic, 'Mother Russia' manages to rise above the superficially corny Cossack-isms to succeed on the same level that everyone only laughed at Gorky Park for...

The only nagging doubt I have is that in going back to their roots, they've forgotten to move forward from the '80s. For that reason, 'No Prayer For The Dying' is littered with the echoes of Maiden Classics We Have Known. That might be what the most diehard fanatics, or the next generation of Irons supporters will want, but to me it tarnishes an otherwise crackin' good comeback – so I've docked the fifth K.

It may seem churlish to attack a band for delivering what the fans will want, but I still think that maybe if Gers had arrived in time to add his 10-penn'orth to the arrangements, this could have been the LP to really take Maiden into the '90s... Who knows?

What is beyond question is that their *approach* to the material here, and the way the guitar solos slash out of the speakers like barbed-wire bullwhips, make this a record Maiden can be proud of. It's just the album they needed and pretty much the answer to all our prayers...

NEIL JEFFRIES

The lords' prayer

IRON MAIDEN: four Ks, but still bloody, bloody, bloody, bloody, bloody, bloody, bloody, bloody, bloody, bloody, bloody greeeaaaatt!

Pic Ross Halfin

BLUE TEARS
'Blue Tears'
(MCA MCAD-6413 import)

K K

IN THE world of mundane, indigestible, plain dumb monickers, Blue Tears have this year's cup. In the league of all things naff, their artwork is, surely, soon to be legendary. Blue Tears are as roughly presentable as a biker pack from Oakland. Unfortunately, these are not the only problems that Blue Tears, as a band, are facing.

Their state of identity is in a perplexing flux. Their vocalist Gregg Fulkerson – see what I mean by unfortunate? – so desperately wants to be Jon Bon Jovi, but his arrangements hint at Def Leppard and anything else that may stand a chance of a sniff at any chart whatsoever. Their undisciplined lust is soulless. And besides, they're not very good.

'I remember Christine's eyes/On the night we said goodbye/With a broken heart and shattered dreams/Feelin' 25 at 17...' ('Rockin' With The Radio'). If you think that's bad, just wait 'til you've experienced the video, full of convertibles cruising night-time boulevards. And having scanned the full colour pic on the sleeve, I reckon it's highly unlikely that Blue Tears actually remember 17, let alone anyone called Christine.

Their ballads are deathly and forced, the strain of their sentiments cold and shallow. Admittedly, they are not the only culprits in this age of formula, format and packaging. But their indistinct labouring is so obviously without honesty, so dismissive of struggle or determination. They are daunting and huge, though empty inside, their front a lean façade.

I'll leave you to contemplate 'Innocent Kiss', a dreary bubblegum trip pushed forcibly along on schmaltz:

'But we had something, the two of us/We had big plans baby, we had trust/I said I don't know, babe I can't be sure/But it feels like love'.

And I'd like that sick bag after you.

PHIL WILDING

ARCANGEL
'Arcangel'
(Portrait 466669 2)

K

FIRSTLY, A question: who are the blancmange-brains out there who have purchased (with money!) this waste of plastic, paper and studio time in sufficient quantities to send it straight into the Import chart at Number Bloody Five?! You dickheads! Did you listen to it first?

This is the kind of wimpy nonsense that really gets my back up. The lyrics are bad enough – all that guff about reaching for the sky to touch the sun. What's worse is that they're so clear in the damned mix. And what's worse still is the music: competent but ultra-lightweight, drenched (yes, drenched) in wave after wave of suffocating airy-fairy keyboards; gut-churning lead vocals in the Supertramp registèr; sugary oohs and ahs bringing up the rear (and my breakfast); woefully limp, sickeningly polite drumming...

Aw, shucks. I'm not going to single out songs – they're all complete bollocks. Instead, I'm going to be short and to the point: I got as far as track eight of the 10 and couldn't (wouldn't) take any more. I would have preferred a 12-hour loop of 'Itsy Bitsy Teeny Weeny Yellow Polka-Dot Bikini'. For God's sake give this album as wide a berth as you would a truckload of dog turds. Yes, it's that bad. Bad, bad, BAD! Really, really bad. Not good.

PAUL HENDERSON

LAOS
'We Want It'
(Teldec 9031-70803-2 import)

K K K

GUDRUN LAOS has the kind of voice which disputes the ideal that all German bands sound the same. Her gritty sustained vocal blasts like Janis Joplin on a grand slug of Newcastle Brown, then crumbles majestically into a sorrowful, fine powder of longing.

It's her seductive timbre that helps rescue 'We Want It' from the unholy jumble of clichés that it could so easily have become. Laos recreate a sound earmarked in Mid Western theatres and arena supports. A dizzy culmination resulting in slumbering bridges building to wide open hooks sampled live to reach beyond the security pit.

'Why Is A Good Love' rips the face and copyright off some Boston anthem, but saves itself with an improbably fine chorus. 'Now That It's Over' has everything that half of Heart's 'Brigade' album promised, but failed to make good on, the vocal dipping between a harsh rasp and a clear, soaring finish.

'Straight To The Top' is plainly stupid, crass, and plagued by a dull insistence and a desperate need to be tough. It fares as badly as any rap posse you could care to mention who seem to share the same sense of personal insecurity.

'Jericho' could be Romeo's Daughter with filth under their nails. Whoever producer Erwin Musper is, I dunno, though his expert control wouldn't look out of place on any Platinum act. Here, he sustains and moulds with an alarming clarity.

'Heartbreak Road' is a fragmented memory with a video probably set somewhere way out in the desert, while 'We Call It Love' could be shot in a cellar and still garner heavy MTV rotation. Unfortunately, 'Long Shot' is 'Crazy Train' and nothing but.

Laos could be the final musical detractors from the belief that all things German either come in matching striped pants, or wear army fatigues and swing batons about. I'd quite like to think so.

PHIL WILDING

Second bite of the cherry

WARRANT
'Cherry Pie'
(Columbia
CK45487 import)

KKKK

WHEN I reviewed Warrant's debut album 'Dirty Rotten Filthy Stinking Rich', I really couldn't see them going on to outsell such labelmates as Britny Fox (who at the time were Columbia's golden boys) – but they did. Such Platinum-tinged success can be attributed to effective record company backing, intense MTV exposure and, more importantly, Warrant's ability and desire to stay out on tour for as long as it took to push themselves further into America's bosom(s). Commendable to say the least.

This is actually the second version of a 'Cherry Pie' review because space is at a minimum, so my comments about Warrant's over-reaction to my three-K review of 'DRFSR' and guitarist Erik Turner's childish insinuations that I must be a fag must be left for another day.

Album number two shows Warrant to be three times the band they were. As a songwriter, vocalist Jani Lane must come in for the most praise as he's virtually written the album all on his lonesome.

Naturally, 'Cherry Pie' opens with the nifty title-track that's currently soaring up the US singles chart. Strangely, it's one of very few songs on the album about sex, which, as you know is Warrant's 'speciality subject': anthemic crotch rock drivel of the finest order.

But you can't say the same about 'Uncle Tom's Cabin', cos this is a class hard rocker in a Winger-meets-Ratt vein, as Jani strives to become the new Mark Twain, of Huckleberry Finn fame.

'I Saw Red' is the first of the ballads, and it's not bad. Neither is the second of the day, 'Blind Faith', even though it awakens memories of 'Sometimes She Cries'. But Warrant, all said and done, are better when they're rockin' to the big beat, and they put more effort into it too. 'Cherry Pie' is certainly a great deal more rock-oriented than its poppy predecessor.

'Bed Of Roses' is akin to Foreigner mating with Poison, with some passionate playing from Erik Turner and his partner Joey Allen. 'Sure Feels Good to Me' is a real hard rocker with plenty of bottom end, whilst 'You're The Only Hell Your Mama Ever Raised' smacks of Poison title-wise, but is more technical musically thanks to producer Beau Hill's more committed involvement this time.

Particular favourites have to be 'Love In Stereo' (written about the ultimate male fantasy) in which Warrant approach things with echoes of Boston, Queen and honky-tonk rock 'n' roll ringing in their ears; the heavy AOR of 'Song And Dance Man'; and, especially, the Dokken-ish 'Mr Rainmaker', in which Jani appeals to the cloud of misery to go and rain on someone else because he's found the little queen of his dreams.

No doubt come the next record Jani will be writing that 'Mr Rainmaker' came back, because all little queens end up breaking hearts and then moving on to find some other fool.

'Cherry Pie' ends with a none too clever run-through of Blackfoot's 'Train Train' and a rather pointless compilation of the best recordings of swear words from their last tour, under the title of 'Ode To Tipper Gore'.

Overall it's a very good second album. No doubt Warrant hope it'll go triple Platinum – and I honestly hope so too – but Warrant have yet to see how fickle America's female record-buying population can be. In any case, I'd love to go on the road with them to see for myself!

DAVE REYNOLDS

Pic Annamaria DiSanto/Photofeatures

WARRANT: Jani Lane (far left) shows symptoms of heart attack following positive Dave Reynolds review

"IT BEATS GETTING UP AND GOING TO WORK . . ."

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IMPORTS

The hot new vinyl arrivals assessed by Dave Reynolds

KIM MITCHELL
'I Am A Wild Party (Live)'
(Alert Z2 81017)
K K K K

I WAS lucky enough to talk to Kim Mitchell about a year ago, just after he released his most recent – and best – solo album, 'Rockland'. Unfortunately the interview never saw print, but in it he claimed that he wanted to make at least one more rock album. After that Kim reckoned he'd start exploring further musical avenues or else do something completely different.

I hope this live album isn't that last rock album from Kim Mitchell. Hopefully it's just a filler 'til the man and his lyricist Pye Dubois get something meatier going again.

Not that 'I Am A Wild Party' is bad. No way. I could listen to Kim Mitchell all day. His music creates so many different moods. So many highs, so many lows. Like love found and paradise lost.

This eight-track LP features five tracks recorded live at the Civic Centre in Oshawa, Canada, two (including the fun sound of the previously unrecorded 'I Am A Wild Party' itself) from a band rehearsal and one, 'Go For Soda', from a TV concert. Each cut captures the Mitchell sound, mood and humour to perfection.

There's an atmospheric version of Max Webster's 'Battle Scar'; a laidback new cut titled 'Deep Dive' (the other rehearsal track); and the beautiful 'All We Are' for goosepimples. A lively 'Rock 'N' Roll Duty' (sole track culled from 'Rockland') is also waiting to be discovered.

'That's The Hold' is the only song from 'Shakin' Like A Human Being' to make live album status.

I would have liked to see the inclusion of more songs such as 'Kids In Action' from Kim's 1982 debut solo mini-LP, 'In My Shoes' from 'Shakin'...' or 'This Dream' from 'Rockland'. But even so this release is highly recommended.

ANDY CURRAN
'Andy Curran'
(Alert Z2 81015)
K K K

REMEMBER CONEY Hatch? No? Well you'll probably not be familiar with the name of Andy Curran then.

He was the bassist/vocalist with the Canadian band (who took their name from an English mental hospital) who recorded three albums for Polygram in the mid-'80s before calling it a day.

Whilst Curran has struck lucky with an Alert record deal in his pocket, it's a shame his former partner Carl Dixon has yet to be snapped up, as his demo material is far stronger than Curran's album. 'Andy Curran' is OK, but not that spectacular – just like an average Coney Hatch album with Curran doing all the singing.

'No Tattoos' opens, a cocktail consisting of an AC/DC riff and a typical Curran bass line. Harmless. From here on it's a roller-coaster ride through a few highs and a good few lows, all pock-marked with the pumping bass.

The highs come in the form of the foot-stomping 'C'mon C'mon' and the sexy fun and innuendo-filled tale of car sex in 'I Got This Feelin' ' (Dominant Dowse will surely approve of it!).

The hypnotic 'Moonbeam' is pretty good too, with its vague hints of the Cult. The very Coney Hatch-like 'Whiskey And The Devil' also raises a smile.

But 'Licence To Love', 'Let Go' and 'Nickels And Dimes' are fairly derivative of other songs in recent memory. 'Right Where You Want Me' and 'Teenage Heart-Throb' are just dull.

Curran's album has its interesting moments but it isn't something to really shout about.

STEVE STONE
'Dreams Die Hard'
(Epic/Associated ZK46124)
K K K

WHERE DO Epic find these people? Only kidding, but seriously, Steve Stone just isn't in the same league as labelmate Donnie Miller.

Stone's album is good but a little patchy, as though he doesn't know what direction he wants to go in. Does he want to be a new hard rock god or a fourth-rate Bryan Adams?

Indeed, Steve Stone does remind me at times of Adams – and also of Adam Bomb, Tim Karr and Brad Sinsel.

The opening hard rock duo of 'Schoolboy Fantasy' (which relates to problem of peeping at *Club International*, then having to face the real world the next day in the third year – or something similar) and 'Seventeen And Ready' certainly favour the latter comparisons.

'Standing On The Edge' owes a great deal to a Mid-West rock upbringing, though I've yet to ascertain where exactly Stone comes from in the States. And I'd swear that most of the album, especially 'Nobody's Gonna Tear Me Down' and 'The Girl's On Fire', is the result of many teenage hours spent listening to the Who or the Stones, even though Mr Stone barely looks old enough to remember David Cassidy.

Interesting, but not really that great.

ANTHRAX

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Y&T
'Best Of '81 To '85'
(A&M 75021 5309 2 import)

K K K K

FOR A band with an amazingly grand catalogue in both size and stature, Y&T didn't so much luck out, as fall out. Before the misguided change of direction, before the tiresome search for the right look, before they started listening to other people, and most certainly before the comparatively piss-poor 'Ten', Y&T were awash with laurels. A sensational live act, a powerful sense of delivery, and a laconic sense of humour now lost to sleeve studies of half-naked bimbos, and a forced purpose that just kept them clear of their day jobs.

Dave Meniketti, Joey Alves, the Belushi-like Leonard Haze and Phil Kennemore, simply put, were Y&T. Pushing both Alves and Haze overboard, the latter apparently due to his lack of image, after they had contributed to some of Y&T's finest songs was at best misguided, at worst, complete idiocy. Whichever way it stands, they have since failed to create even a handful of tunes that can command any kind of parallel with what's here.

Seven albums are considered, though sensibly the majority of the material is culled from the first trio of albums that Y&T, as opposed to Yesterday And Today, produced – 'Earthshaker', 'Black Tiger' and 'Meanstreak'.

To begin a critical assimilation of those first three records would take me a good half of the week, and I simply haven't got time to write you an essay.

Suffice to say that there are 16 songs here, two previously unavailable, and half of which most current arena bands doing the rounds could only wonder at.

On ground like that you can only marvel. And given that, I can revel in the thunder of 'Forever', the evocative, deliberate shove of 'Open Fire', the fact that 'Midnight In Tokyo' could carry a title of such unbelievable naffness, and still border, through arrangement and sheer strength of musicianship, on untouchable excellence.

The unreleased version of 'Beautiful Dreamer' is a late '70s workout bordering on Blackjack and the dippy, and as such is for the puritan only. Though the live 'Barroom Boogie', recorded from MTV, is something that anyone who allows themselves a smile should own.

Their greatest seven minutes plus, 'I Believe In You', allows them to bow out gracefully. A memory of their first great album, and apt reminder of their finest moment.

The contemporary Y&T, in comparison, is a mere shadow haunted by sunlight. ***PHIL WILDING***

KREATOR
'Coma Of Souls'
(Noise International advance tape)

K K K

NEW BLOOD can often result in a drastic shift in musical emphasis and pivotal career albums, but for Kreator – joined by former Sodom guitarist Frank Blackfire (the replacement for Jorg Tritze, who chose the responsibilities of fatherhood over the uncertainties of a band career) – it has meant neither. 'Coma Of Souls', their fifth album, continues the painfully slow move away from the raw-edged hardcore Thrash begun by 'Extreme Aggression', its predecessor, but lacks much of 'Extreme...'s undeniable quality.

Indeed, on 'Coma Of Souls' Kreator appear to have tried too hard to match the glories of 'Extreme Aggression', arguably the band's finest offering to date. 'Extreme...' was always gonna be a difficult act to follow, but in places Kreator's acknowledgement of a winning formula becomes too self-plagiarist to swallow. 'When The Sun Burns Red', one of 'Coma...'s outstanding tracks, is nevertheless built from the same stock as 'Extreme Aggression' itself; both 'Mental Slavery' and 'Hidden Dictator' nod weakly in the direction of 'Betrayer', whilst the intro to 'People Of The Lie' sounds as if it was strained from 'Some Pain Will Last'.

If 'Extreme Aggression' was 'Pleasure To Kill' with a better production, better songs and a wider field of vision, then 'Coma Of Souls' is simply a watered down 'Extreme Aggression'. Utilizing the same studio (Music Grinder in Hollywood) and the same production team (Randy Burns and engineer Steve Heinke), 'Coma Of Souls' is a safe and predictable album when Kreator needed to be dangerous and unpredictable.

Whilst 'When The Sun Burns Red', 'World Beyond' and 'Twisted Urges' will disappoint few Kreator fans, artistically the band are slowly painting themselves into a corner. We already know that the quartet are a class Thrash act, but most of 'Coma Of Souls' could have been turned out in their sleep. What Kreator need now is to expand their horizons a little further – either that or produce a stronger set of Thrash songs than they have here.

Like all their output, 'Coma Of Souls' still has its fair share of moments: the Megadeth-style 'Terror Zone', the neat twin lead that introduces 'Twisted Urges' and the riff that powers 'Mental Slavery' are the prime instigators behind the three-K award, but as a whole it remains a disappointing release.

'Coma Of Souls' reeks of a band consolidating their position when they should be out there pursuing new conquests. ***PAUL MILLER***

VARIOUS
'Heavy Metal Heroes Volume Three'
(Heavy Metal HMR LP 153)

K K K

DESPITE ITS naff title, I had every reason to believe that this would be a decent album. I was wrong.

Strange really, when you consider that four out of the five bands featured here (I haven't heard enough Marshall Law to form an opinion one way or the other) are really jolly good. Why then will I never play this record again?

'Heavy Metal Heroes' is like a badly mixed party tape; it's all very well having the right bands, but if you don't choose songs that go together and put them in the right order, it just won't work.

The Atom Seed's 'What?', for instance, sounds out of place if you stick it with Broken Bones' 'Losing Control'. In much the same way, those lovely girlies Jezebelle seem to miss a beat when you stick 'em next to the Handsome Beasts. All reasonable enough bands, as I'm sure you'll agree, but not when you hear them like this.

If you play this at your party someone will get bored and either piss in the punch or spike the food with acid. Come to think of it, that sounds okay. Send me an invite.

MÖRAT

SKID ROW
'Gary Moore, Brush Shiels, Noel Bridgeman'
(Essential ESSCD 025)

K K K

UNLUCKY, ALL you chicks who caught the band name at the top of this here review and got all hot in the naughty places!

Sorry ladies, but what we have here is the original Skid Row, based out of Ireland and boasting no lesser a luminary than Gary Moore. OK, so he may not be *quite* as sexy as our Seb Bach, but hell, you can't have everything, can you?

This record is apparently a major discovery for Gary Moore fans, as it is the unreleased third album from Skid Row, the very outfit where a 16-year-old Moore was attempting to make a name for himself as the hot pooper scooper in the blues scene.

Opening track 'Benedicts Cherry Wine' rips and tears like its life depends on it, and dismisses any notions that all these '70s dudes could do was get all mellowed out on pot!

Which doesn't mean to say that they didn't *prefer* to get mellowed out on pot..!

The majority of this album goes for ticklin' the tootsies rather than jumpin' yer jugular. Check young Gary giving it some on 'Morning Star Avenue' and you'll really appreciate what it was these guys were trying to do.

When it worked it was pretty phenomenal stuff. When it didn't, however, that was a whole different story.

'Crystal Ball' is quite unequivocably the most brilliant track Spinal Tap never wrote, featuring Brush Shiels on nauseatingly whining vocals, and 'Girl Called Winter' is just a whole heap o' nothin' and 'Saturday Morning Man' meanders to the point of distraction.

Let's face it, the band's songs were never gonna exactly set the world alight, but there is still attraction aplenty to be had when Moore takes that guitar by the scruff of the neck and makes the bugger talk.

Check out 'Silver Bird' as an album closer and, again, marvel at Gary's widdly ability.

This album can hardly match the out and out bollocks of 'Youth Gone Wild' by the other lot of the same name, but it will certainly have a certain amount of historical interest to those of us who aren't arrogant enough to think that the only good music around is that made in the last five years!

HOWARD JOHNSON

You'll never walk a lawn

LAWNMOWER DETH: stupidity personified

LAWNMOWER DETH
'Ooh Crikey It's Lawnmower Deth'
(Earache MOSH 25)

K K K K

WELL WHADDAYA know – not only have Lawnmower Deth improved, but they've also got themselves a good studio in which to play.

This could in fact be Acid Reign, letting their mischievous alter egos completely off the leash. It honestly could, although the music's obviously quite a few technical steps back, involving SOD/MOD-style riffs, happy Hardcore jaunts and patches of blurred speed.

Lawnmower even use much the same bizarre vocal effect as the Acidic crew at one point. However, whereas Reign entrenched it in a highly touching ballad on their 'Obnoxious' LP, Lawnmower employ it when projecting the words 'Flying Killer Cobs From The Planet Bob'...

The titles are sillier now, and although I'd still like to see these Nottingham boys go somewhat further with 'em, there are definitely a few chuckle-worthy contenders, such as 'Sumo Rabbit And His Inescapable Trap Of Doom' (the best), 'Spook Perv Happenings In The Snooker Hall' and 'Cobwoman Of Deth Meets Mr Smellymop'.

The tracks equipped with the most notable monickers seem, by lucky hap, to be musically superior. 'Satan's Trampoline's a case in point, putting a chilling tale of eternal bounce-ation to some fairly heavy sounds.

'Seventh Church Of The Apocalyptic Lawnmower (Skank Mix)' now has a highly groovy chorus, thanks to some added instrumentation, and will surely instigate all the low, dirty dancing it deserves when the 'Mowers come to an expansive area of grass near you.

Occasionally they're not so amusing, admittedly. I know it's all subjective, but may I offer 'Got No Legs Don't Come Crawling To Me' as the prime unfunny culprit?

Finally preferable to a poke in the eye, Lawnmower Deth are stupidity personified, if not quite perfected.

JASON ARNOPP

VARIOUS
'Molten Metal'
(Telstar STAR2429)

K

SOME MUSIC makes you cry. Some makes you laugh. The very best music makes you believe you can actually change the world. Soft rock compilations – this lumpen, lazy and ignorant money-spinning wheeze that has washed ashore some of the worst albums in living memory – make you want to leave the planet.

'Molten Metal' – a repeat offender in that it simply culls 16 tracks from the 'Soft Rock' volumes – is dull to the point of rigor mortis. A collection of crappy CD rockers and cock-sucking pop bands who deserve to be given exposure like Iraq deserves a medal for good housekeeping.

Tell me you really don't need an album that features Elton John's 'I Don't Wanna Go On Like That' and INXS' 'Kick'? Tell me you can do without Freiheit's 'Keepin' The Dream Alive' and Bruce bloody Hornsby's 'The Valley Road'? Or Fleetwood Mac's 'Big Love', Eric Clapton's 'Behind The Mask', the Eagles' 'Take It To The Limit'...?

'Molten Metal' is a dozy, slow-witted and piss-awful insult to anybody's idea of rock music. Sure, including Van Halen's 'When It's Love', Heart's 'Never', Stevie Nicks' 'I Can't Wait' and Queen's 'We Will Rock You' breaks up the awful pomp of it all, but most of us already have the albums anyway.

So who's going to buy 'Molten Metal'? The shite trend-head estate agents and twittering secretaries, probably. The girl in the Philadelphia Salmon Cheese advert buys this junk. One day a big-budget, TV-advertised rock album will actually feature something important. 'Molten Metal', in the meantime, is simply shallow sounds for dead people.

CHRIS WATTS

JOHN MIZAROLLI
'Gigging For The Angels'
(Jaba 001)

K K

NEVER TRUST an album that takes two years to record. Like, what the hell were they all doing? Getting it right? Growing beards? Anybody that takes two years to record their music has lost any tangible hold on reality. And this, from a man whose debut album was entitled 'Music From The Spheres' and who could boast a revolutionary guitar tuition course that involved a convoluted system of 'mind-exploration', is proof of lunacy.

Mizarolli is the musician's musician. Revered in the session world. Used to hang around with Cream and Ginger Baker and all that (café) jazz. 'Gigging For The Angels', as a result, is exactly what you'd expect. Arid, scientific experiments with rubber rhythms and stupefying wizardry. Hendrix-tainted vocals that never really surface through the murk of fussy jazz arrangements and insipid mood orchestrations.

Some of it is clever. Most of it is dull. Songs are ignored in favour of pieces of music. Vocals are weak and contrived. Production is clinical and soul-sapping. And, hey, Ginger Baker's son Kofi plays drums!

But Mizarolli's lack of the common touch will be his downfall in terms of commercial success. 'Gigging For The Angels' will mean nothing to anybody except unemployed tape ops and studio tea-boys.

Gee, back to the small ads, I guess.

CHRIS WATTS

PUNGENT STENCH
'For God Your Soul... For Me Your Flesh'
(Nuclear Blast 029)

K K K

RIGHT – THAT'S one of the year's best LP titles for a start, but what else have we here? With nostril plugs firmly plugged, I make the first exploratory incision...

Pungent Stench are an Austrian trio of Carcass fans – guitar man Schirenc is certainly operating in that kinda territory, borrowing some of Bill Steer's technical mannerisms from time to time.

However, that's a great influence to submit to if you must, and the band are proficient enough to pull this stuff off in at least nod-worthy style, achieving a remorselessly grungy yet pretty much together sound.

Pungent swill around in their self-made vat of 'Blood, Pus And Gastric Juice', causing funeral dirges, grinders and snappy Thrash parts to bubble up, the aural gore element ever-high.

The lyrical subject matter's predictable enough, given titles like 'Just Let Me Rot', but the expression can be amusing and 'Bonesawer' (musically a slash above the rest) needs to be quoted: *'I saw your bone 'til you stop to moan'*. Corn-y!

The 75-minute CD of this worthwhile project also holds the Stench side of the split-LP they collaborated on with Disharmonic Orchestra, and the 'Extreme Deformity' EP. All that the completist could desire, in fact, bar demos, rehearsals and a do-it-yourself embalming kit.

JASON ARNOPP

SIEGES EVEN
'Steps'
(Steamhammer SPV 008-76211)

K K K

HAVING JUST finished a nostalgic NWOBHM listen to Fist's much neglected epic 'Lost And Found' – a track from their otherwise disappointing second album and an excellent example of the absolute failure of a paltry budget and nonexistent production to smother what is a classic piece of Metal balladry – it is somewhat irksome to listen to Sieges Even who, even with a sizable budget and state-of-the-art facilities, still fail to deliver anything even distantly related to a friend of a song.

In Sieges Even's world of musical free-fall, song structures mean little. If their last album, 'Life Cycle', was a Speed Metal attempt to emulate Emerson, Lake And Palmer, this one is a wholehearted embrace of Rush, Watchtower and some of the less straightforward moments of Tangerine Dream.

Already hailed in their native Germany as something approaching Godheads, the clinical, emotionless musicianship Sieges Even display really is above reproach. Techno overkill incarnate, Sieges Even sound like the kinda band who are all systems analysts or computer engineers when their not making impossibly pompous records.

Side One is one 25-minute track ('Tangerine Windows Of Solace') divided into seven movements linked by odd, repeated phrases but very little else. Side Two's 'Anthem' (Chapters I and II, naturally) turns Wilfred Owens' 'Anthem For Doomed Youth' trench-fear poetry into a lyric. 'Steps' is the kind of record you'd lie down to in a darkened room and contemplate Oscar Newman's theories of Defensible Space.

With more mood changes than a menstruating schizophrenic, Sieges Even's potential audience consists of roughly 37 individuals, probably all of whom are session musicians. Possibly the only band capable of making Watchtower sound like Poison, Sieges Even are the last word in uncommerciality.

PAUL MILLER

TWIN PEAKS

Timotei Twins MATTHEW and GUNNAR NELSON have never played in the UK, but already their LP 'After The Rain' is Number One in the Rock import chart. So are the blond bombshell saccharine sex symbols too sickly sweet to be true, or has *Kerrang!* been responsible for discovering the new BOSTON? Grasping the dishy duo in a half-nelson, DAVE REYNOLDS attempts to find out, his wig trembling with excitement in the process...

NELSONMANIA BEGINS here. And take it from me, that's official.

Formed and led by Matthew and Gunnar Nelson (and recently dubbed the Timotei Twins by *Kerrang!*) this five man outfit are the band of the moment, and their debut album for the David Geffen Company, 'After The Rain', has never been far from the Death Deck in the office.

Nelson are the new rock Gods. And that's official too.

IT'S TAKEN a few weeks of constant phone calls to the States – ever since a copy of the album fell into my paws a couple of months ago – to set up this interview. The problem was that the Nelson twins (sons of '50s pop idol Rick Nelson and brothers of actress Tracy Nelson) were never in the right place at the right time.

At one point I was all set to do a phone interview and called Geffen's International Press department in Los Angeles bang on time, only to be told by a rather embarrassed Christina Rude at the label that she believed the dynamic duo were somewhere in the building but it was 'like Beatlemania here' and they hadn't yet arrived in her office!

Half-an-hour later the twins still hadn't arrived and so we decided to re-arrange the interview for a week later, by which time the Nelson brothers would hopefully have managed to escape the clutches of the backslappers, autograph hunters and, as one wag suggested, make-up artists and wardrobe assistants as well.

So it was just as the Sports Desk on 'Midlands Today' were announcing Notts

County striker Tommy Johnson's inclusion in the England Under 21 squad that Gunnar Nelson phoned and, fast talker that he is, proceeded to spill the beans on America's new rock phenomenon.

You've heard the album. You've seen the pictures. You've read the piss-take feature. Now sit back and enjoy what Gunnar Nelson has to say!

WITH THE LP 'After The Rain' taking off so quickly in America, it surely must have come as a bit of a shock to the Nelson twins and the band (which comprises former Vinnie Vincent Invasion drummer Bobby Rock, keyboard player Paul Mirkovich and Australian guitarist Brett Garsed) to have a massive hit on their hands so soon?

"I guess it was," pipes up the rhythm guitar totin' Gunnar (Matthew plays bass, while both supply lead vocals), "but actually it's kinda weird because we were confident that we would eventually have a hit album. It was just that we were surprised it took off with barely the first single (the Boston sounding '(Can't Live Without Your) Love And Affection)' released.

"We were confident that the album would do well after a period because we'd spent so many years ensuring that it wouldn't be a waste of time releasing it. But we didn't want to be a one hit wonder. We didn't want to rip the kids off by just having one great song on it and nothing else. We wanted to make the strongest album possible. And I feel that we have done. Geffen agree – they think there are a potential eight singles on it."

KONTINUEZ OVER

MATTHEW and GUNNAR NELSON: but don't ask us to tell you which is which

"By the time we were 10 years old Matthew and I had written our first song and had started playing with musicians who used to drop by our house" – GUNNAR NELSON

Pic Ross Halfin

PEAKS

FROM PREVIOUZ PAGE

How much work have you put in over the years to reach the point of no return?

"We started playing instruments when we were six or seven years old. And we were encouraged to by our parents. By the time we were 10 years old Matthew and I had written our first song and had started playing in bands and playing with musicians who used to drop by our house."

Indeed, George Harrison was at one time the Nelson family's next door neighbour. And legend has it that they recorded their first demo around this time, produced by their father with the Pointer Sisters on backing vocals!

"As a band Nelson have been around for some five or six years in one form or another," continues Gunnar. "It was only after our father died in 1985 that we seriously began to get ourselves together and constantly write material."

This included a stint in Australia writing with John Farnham and Graham Goble from the Little River Band before returning to the US to form Nelson as it now stands.

"It was about three years ago that we got together this line-up of the band. We attracted the right guys by word of mouth. You know how LA is!

"We got Bobby Rock in because Matthew and I were writing with Vinnie Vincent just after his band broke up. I asked Vinnie about Bobby and he told me that he was more into Jazz Fusion stuff than Metal. That really interested me, so we got together with Bobby one day and jammed. He fitted right in to what we were doing.

"We hooked up with Brett Garsed through John Farnham who discovered him on a farm outside Melbourne. Brett's played on some of John's solo stuff. As a guitarist, he's unique."

Is it true that Nelson recorded a total of 56 demos before recording 'After The Rain'?

"Yes! That was down to John Kalodner, who signed us to Geffen – he knew exactly when we were ready to do the record after our frustration got the better of us one day and Matthew and I took a couple of acoustic guitars to his office and played him some songs right there. He loved our initiative and signed us on the spot. This was three years ago.

"Geffen left us to get this album together and that was actually a blessing, because it enabled us to wait for our little window to open during the time Geffen were really busy with the likes of Guns N' Roses and Whitesnake."

IN THAT three year period one of your songs was used on the soundtrack album for the movie 'Bill And Ted's Excellent Adventure' under the name Powertool, wasn't it?

"That's right, though not too many people know about that. Powertool was one of our 'fake' bands. Matthew and I had written a song called 'Two Heads Are Better Than One' with Dweezil Zappa. The producers of the movie really liked it – in fact, they wanted to change the name of the movie to the song title. But because the soundtrack was being handled by A&M Records, Geffen put a stop to that as well as insisting they take off our vocals. Which was a shame because the version with Matthew and I on vocals was much better!"

So even though Nelson had no product out at the time, Geffen made quite sure A&M wouldn't gain anything from them in the future. But when the album WAS finally released during the Summer, Gunnar reveals that until *Kerrang!* took a keen interest in the band the press just wanted to ignore them, especially in America.

"Magazines didn't want to cover us because they felt we weren't Metal enough. And we weren't planning on coming over to Europe to do any promotion for the record until you opened the doors for us with that brilliant review."

I hear you're going to appear on 'Wogan'.

"I believe so. That's on the BBC, right?"

Right. They're no doubt interested in you because of who your father was. Has the fact that you and Matthew are Rick Nelson's offspring been a help or a hindrance?

"It depends. The US tend to prefer the 'rags to riches' trip so it has been kind of hard for us to be taken seriously.

"Then again, it's been just as hard for us because of the music we play. The US, like Britain, is being taken over by dance music again. It's 1976 revisited! One of my first memories of really getting into music was when disco was the thing, and then Boston broke through amongst the likes of Donna Summer and the Village People. At the moment we have the only rock album in the US Top Five."

You admit the Boston influence then?

"Absolutely!

"Boston are one of our biggest influences. In fact, we're thinking of covering 'A Man I'll Never Be' when we appear on MTV's 'Unplugged' programme soon.

"But we're also really into Queen, Bad Company and Aerosmith. Queen have always had a blend of heaviness, melody and attitude. That's something we tried to achieve on our album."

Were you ever into Angel?

"Who? I've never heard of them."

You're kidding me! You grew up in LA and never heard of them? Gregg Giuffria used to be in the band.

"Well, I know Gregg but I never knew he was in a band called Angel. How many albums did they do? Six? Let me write that down. I'm gonna ask him about that next time I see him!"

NELSON: magazines didn't want to cover them cos they weren't Metal enough – but not the big K!

Pic Ross Halfin

"It was only after our father died in 1985 that we seriously began to get ourselves together and constantly write material" – GUNNAR NELSON

FOLLOWING THE promo trip to Europe (which won't include any shows, unfortunately), they return to the States to work on the video for the next single ('After The Rain') before doing a short theatre tour in California. At Christmas they intend returning to Australia before coming back to the States to either start a headline tour across the country or else grab the opening slot on a major New York tour.

Nelsonmania is here. *Kerrang!* is behind it. Life, all of a sudden, feels good.

KILLERWATT

JUST IN CASE

■ **HOHNER** HAVE just introduced a range of inexpensive semi-hard guitar and bass cases, designed as a half-way alternative between the simple gig bag and full-blown hard case.

Made from lightweight board and tailored for four styles (jumbo acoustic, classical, electric and bass), the black vinyl cases are available in a choice of black velour or gold plush linings, and each has an internal neck support and string storage compartment. Brass-finish hinges and fastenings and a moulded handle complete the spec.

Prices are £21.95 (velour interior) and £24.95 (plush interior), and the cases should be stocked by guitar dealers nationwide.

HARPING ON IT

■ ALSO NEW from **Hohner** is the Cross Harp, designed for blues and allowing bending on both blow and draw notes. It uses an alloy reed material previously only found on Hohner's more expensive chromatic harmonicas, which is said to give more volume and projection and better tuning stability, even when played hard and using over-blowing techniques.

The Cross Harp's body is gold plated for extra-slippery lipping, and the harmonica retails for £18.75. It is currently available in C, D, G and A, with all other keys to follow shortly.

More info from: *M Hohner Ltd, (0222) 887333.*

LEVINSON VARIABLES

■ **GARY LEVINSON** has recently updated the Variable Spectrum Control system on his Blade basses. The new VSC, operated by a mini toggle switch and replacing the previous notch filter, provides a dual 3-band equaliser for a choice of player-determined sounds. After setting up the sounds – whose frequencies are centred at 80Hz, 250Hz and 4500Hz – the player can use a gain control for the upper EQ to balance the loudness of the frequencies. The new VSC also incorporates Levinson's Silencer hum elimination system.

Additional Blade bass controls comprise master volume, a buffered pan pot to mix between pick-ups without volume loss at the middle position, and a low-pass filter that, unlike a conventional tone control, removes the highs without muddying the mid frequencies.

More info from: ***Washburn UK**, (0462) 482466.*

ROCK ON ROCKMAN

■ DUE TO hit the shops in the next few weeks are budget versions of Tom Scholz's acclaimed **Rockman** headphone amps. Called the Rockman Guitar Ace and Bass Ace, these new units look similar to the originals, claim to deliver the famous Rockman sounds, yet will each retail for around only £85.

The Guitar Ace features clean EQ, with compression optimised for guitar, plus distortion and semi-distortion settings; the Bass Ace provides Lo-Mid and Hi EQ settings, and compression. Common features include battery or AC adaptor powering, an auxiliary input to accept signals from tape decks or drum machines, and an output to feed one set of headphones.

More info from: ***Dixies Music**, (0484) 512601.*

A 'cent' upper scale and 'hertz' lower scale are provided for tuning to pitches other than A=440Hz, there's a battery test facility, and the meter's backlighting is switchable to preserve battery life.

The price is a very reasonable sounding £29.95, and you can get more info from: ***Bass Centre Distribution**, 071-265 1567.*

MANSON WIRES

■ **HUGH MANSON**, one of Britain's leading custom guitar makers, has branched out into strings. Launched at July's British Music Fair, Manson guitar strings claim perfect intonation, a bright, harmonically rich sound, and a good feel under the fingers.

cards. For now, Jamtracks Volume One is priced at £7.99, and is available from music shops or by mail order (P&P inclusive) from: *Apollo Music, 41 Gooseacre, Botley Road, Chesham, Bucks HP5 1YU.*

ANIMAL STRAPS

■ **KLONDYKE TRADING** have added to their catalogue of guitar straps with a range called Xotix, based on exotic animal prints.

The finishes include Cajun Crocodile, Zebra and Ostrich, and all are on standard leather using man-made prints and colourings.

Xotix straps retail for £13.75. More info from: ***Klondyke**, (0202) 670299.*

WARWICK QUARTZ Bass Tuner: the first of its kind and very good value

SAMSON SAVER

■ WHEN WE reviewed **Samson**'s £278 Stage II guitar wireless system last year, we liked it. Now the company has brought out an even cheaper model, the VLP, which in its guitar version is retailing for only £199.

With a transmitter pack that offers mute switching, sensitivity control, on/off switch and a fixed battery cover, the VLP is supplied in a choice of 14 frequencies, all compatible for simultaneous use in the same location. Hand-held mic and lavalier mic versions are also available, supplied complete with microphone and retailing for £299 and £269 respectively.

More info from: ***Shuttlesound Ltd**, 081 871 0966.*

DEEP TUNING

■ TOP PEOPLE'S bass maker **Warwick** have introduced the first compact tuner specifically for use with four-string basses.

Called, unsurprisingly, the Quartz Bass Tuner, the unit claims accurate reading down to the low E, and the display needle is damped to make readout easier.

The present range comprises nickel sets for electric in Light (10-46) and Extra Light (9-42) at £4.79, and phosphor bronze sets for acoustic in Light (12-52) and Extra Light (10-47) at £5.64.

They're in the shops now. More info from: ***MTR**, (0923) 34050.*

PLAY WITH YOURSELF

■ YES, THAT'S **Apollo Music**'s advice. They've just released Jamtracks, a cassette-full of backing tracks described as the ultimate backing band for all guitarists.

Rather than just a bunch of riffs or standards, the 10 tracks on the one-hour cassette are all original compositions, ranging from slow blues to Thrash. A dip into the Jamtracks barrel reveals descriptions like Westy Melodic Rock, Floydish Knopfler, Satri-Vai-Esque Power Anthem, Halenesque Rock Ballad and Romantic Swimmy Chords. Something for nearly everyone, and you can make up your own lyrics into the bargain.

Apollo hope to release follow-up volumes dedicated to particular styles – an HM one is well on the

SPACE-AGE MICS

■ THE DISTRIBUTION for **Audio-Dyne Microphones** has been taken on by States-based **John Hornby Skewes**. Designed primarily for vocal applications, all Audio-Dynes use magnets made of Neodymium, a 'space-age alloy' that has five times the magnetic power of Alnico, the material used in conventional mic design. More power and range is the result.

General benefits are supposedly improved sensitivity, wider frequency range without distortion, less feedback and reduced handling noise, and Audio-Dyne reckon their top-of-the-line 300 Series, with soft-grip handle and square-top cover, gives extended top-end while maintaining a powerful bass response, for £95.

All Audio-Dyne mics come complete with windscreen, mic stand holder and hard-shell, flight-style road case.

More info from: *JHS, (0532) 865381.*

Instrument overkill by Jerry Uwins

BIG K! BACK ISSUES

DEEP INSIDE the vaults of *Kerrang!* s Milton Keynes annexe, locked inside hermetically sealed lead boxes marked 'Danger! Heavy Metal!'... are priceless artefacts – Back Issues of *Kerrang!*.

Well, actually, they ain't strictly priceless cos you can get 'em by sending £1.50 for each one ordered (£1.60 for each edition of ***Extra Kerrang!, Mega Metal Kerrang!*** and ***Kerristmas Kwizz Kerrang!***) to: ***Kerrang!* Back Numbers, Punch Subscription Services, First Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes, Bucks MK1 1BZ, UK.**

The price to overseas readers is $3.50 per copy ($4.00 for each edition of ***Extra Kerrang!, Mega Metal Kerrang!*** and ***Kerristmas Kwizz Kerrang!).*** International money orders or sterling cheques should be made payable to **'Spotlight Publications'**. All prices include P&P.

Please note that applications should be made by post *only*, and if you order back issues by charge card, we cannot accept sums under £5.

Kerrang! Back Issues are going like hot rock cakes, so please give an alternative choice of edition wherever possible. Still available:

No 68 Legs Diamond/Angel cover plus Lita Ford, Saxon, Thor, Venom

No 81 Deep Purple cover plus Meat Loaf, Chequered Past, Big Country

No 86 Molly Hatchet cover plus Airrace, Slade, Foreigner

No 88 Iron Maiden Rock In Rio cover plus FM, Meat Loaf, Robin George

No 90 Def Leppard cover plus Giuffria, Uriah Heep, Judie Tzuke, Magnum

No 91 Raven cover plus Warrior, Slayer, Anthrax, Keel, Anvil

No 94 Gary Moore/Phil Lynott cover plus Rogue Male, Alcatrazz, Saxon

No 99 Malice cover plus Trash, Tygers, Motörhead, Waysted

No 101 Rogue Male cover plus Cherry Bombz, Y&T, Debbie Donut, Dio

No 103 Venom cover plus Ozzy, Vinnie Vincent, Pretty Maids, John Waite

No 112 Ratt cover plus Phil Lynott, Blue Öyster Cult, Honeymoon Suite

No 115 Black Sabbath cover plus Accept, Celtic Frost, Twisted Sister

No 117 Accept cover plus Jeff Beck, Castle Blak, Baby Tuckoo, Wendy O

No 118 Hear'N Aid cartoon cover plus Keel, GTR, Rosy Vista, Ted Nugent

No 122 Queensrÿche cover plus Saxon, Poison, Anthrax, .38 Special, Black Sabbath

No 135 Metallica cover plus Metal Church, Gary Moore, Crimson Glory

No 137 Deep Purple cover plus Kiss, Boston, Venom, Vow Wow, Scorpions

No 139 Baby Tuckoo/Chrome Molly cover plus Manowar, Helloween, White Tiger

No 145 Lee Aaron cover plus Zodiac Mindwarp, Vinnie Vincent, Ozzy Osbourne

No 146 Ace Frehley cover plus Tigertailz, IQ, Heavy Pettin, Ozzy Osbourne, Eric Martin

No 147 Mötley Crüe cover plus Raven, Girlschool, Helloween, Priest

No 150 Def Leppard cover plus Running Wild, Patty Smyth, Little Steven

No 164 Foreigner cover plus Mama's Boys, Lisa Dalbello, Zodiac Mindwarp, Saga, Robbie Robertson

No 167 White Lion cover plus Gypsy Queen, Ace Frehley, Jon Butcher, Agnostic Front

No 172 Kiss cover plus Megadeth, Faith No More, Gillan/Glover, Michael Schenker

No 173 David Lee Roth cover plus Cozy Powell, Mike Monroe, Fastway

No 179 Kingdom Come cover plus Anthrax, Iron Maiden, Michael Katon,

No 180 Magnum cover plus Candlemass, Barren Cross, Red Hot Chili Peppers, Status Quo, Ozzy

No 183 Iron Maiden cover plus Yes, Metallica, Nikki Sixx, Virus

No 184 Britny Fox cover plus Toto, Tank, Stryper, Wolfsbane, Judas Priest

No 188 Poison cover plus Rush, Phil Mogg, Iron Maiden, Dweezil Zappa

No 191 Judas Priest cover plus Anthrax, Status Quo, Tigertailz

No 192 Death Angel cover plus Macc Lads, King Diamond, Nuclear Assault

No 193 Jimmy Page cover plus Exodus, White Lion, Kingpin, Samson

No 194 Slayer cover plus Deep Purple, Cinderella, John Kilzer, Tigertailz

No 195 Pat Benatar cover plus Slayer, Europe, Iggy Pop, Scorpions

No 199 Helloween cover plus Vain, Stone, Death, D'Molls, Stage Dolls

No 206 Metallica cover plus FREE Metallica/Black Sabbath poster

No 208 Def Leppard cover FREE Kiss/ Gypsy Q' poster/Dogs D'Amour flexi

No 209 Circus Of Power cover plus FREE Slayer/Mötley Crüe poster, Heart, Anthrax, Wrathchild

No 210 Nuclear Assault cover plus FREE Cinderella/Rainbow poster

No 212 Queensrÿche cover plus Dare, Raven, Helloween, Uncle Sam

No 213 Ratt cover plus Bon Jovi, Trust, King's X, Yngwie Malmsteen, Poison

No 214 Iron Maiden cover plus Megadeth, Girlschool, David Lee Roth

No 215 Marillion cover plus Cinderella, Britny Fox, Candlemass, Dan Reed Network

No 216 Michael Katon cover plus Kix, Kiss, Jimmy Page, Guns N' Roses

No 217 Lita Ford cover plus Bon Jovi, Kix, Bathory, Manowar, Celtic Frost

No 219 Christmas cover plus Metal Church, Tesla, Killer Dwarfs

No 221 Ozzy Osbourne cover plus Anthrax, Steve Vai, Winger, Onslaught, 100 Greatest HM Albums booklet part 2

No 222 Dogs D'Amour cover plus Victory, Sword, Niagara, Coroner, 100 Greatest HM Albums booklet part 3

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No 224 Masters Of Reality cover plus Skid Row, Rush, Dark Angel

No 225 Vixen cover plus Gary Moore, Quireboys, Mammoth, Slave Raider

No 226 W.A.S.P. cover plus Peter Criss, Scorpions, Poison, Alexa, Xentrix

No 227 Exodus cover plus Tesla, Def Leppard, Vow Wow, Metallica

No 228 Guns N' Roses cover plus Paul Stanley, House Of Lords, Ann Wilson

No 229 Anthrax cover plus Vixen/Kings Of The Sun pin-up, Guns N' Roses, Acid Reign, Living Colour.

No 230 Metallica cover plus David Lee Roth/Geoff Tate pin-up, Marillion, Guns N' Roses, Anthrax

No 231 Cult cover plus Steve Vai/Gene Simmons pin-up, David Lee Roth, Metallica, Europe, Kreator, Guns N' Roses

No 232 Mötley Crüe cover plus Lars Ulrich/Dave Lombardo pin-up, Love/Hate, Bon Jovi, Great White.

No 233 Black Sabbath cover plus Jon Bon Jovi/Lorraine Lewis pin-up, Ian Gillan, Annihilator, Soundgarden, Whitesnake

No 234 Guns N' Roses cover plus Tuff, White Zombie, Johnny Diesel

No 235 Kreator cover plus Fish, Danzig, Junkyard, Blue Murder, Queensrÿche, Kingdom Come

No 236 Fish cover plus Blue Murder, Billy Milano, Kingdom Come

No 237 Ozzy Osbourne cover plus Fish, Annihilator, Brighton Rock

No 239 Sea Hags cover plus Warrant, Helloween, Sacred Reich, Obituary

No 240 Spiñal Tap cover plus Sabbat, the Grip, Circus Of Power, Badlands

No 241 Vain cover plus W.A.S.P., Kingdom Come, 24-7 Spyz, Bang Tango

No 242 Guns N' Roses cover plus Pretty Boy Floyd, Tigertailz, Lita Ford

PLUS: all issues from issue **243** to present, excluding numbers **248, 249, 258, 269, 277, 278, 279, 280, 282, 287, 289, 291** and **292**

ALSO AVAILABLE:

***Extra Kerrang!* No 3** featuring ZZ Top, Grand Funk, Roger Dean, Bob Ezrin, Gun Club

***Extra Kerrang!* No 4** featuring Rik Mayall, Motörhead, Steve Marriott, Jim Dandy

***Extra Kerrang!* No 5** featuring Free, Madam X, Whitesnake, Free, Triumph

***Mega Metal* No 2** featuring Venom, Judas Priest, Accept, Anthrax, Van Halen

***Mega Metal* No 8** featuring Celtic Frost, Exodus, Metallica, MOD, Onslaught

***Mega Metal* No 9** featuring Sabbat, Slayer, Megadeth, Celtic Frost, Anthrax

***Mega Metal* Nos 10-16** also available

Kerristmas Kwizz Kerrang! 1986, 1988 and 1989 brain scramblers

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WOARRGH! Double WOOAARRGH!* Kerrang!*'s kerrackin' Killer Phone Lines are explodin' all over the shop! From our up-to-the-second newsline to Krusher's krazy Metallic mayhem and all points inbetween, we'll rock yer sox off! So take good note of the numbers below, and GET DIALLIN'!!

● Dial **0898 336606** to check out our ever popular, up-to-the-minute **Newsline**. A guaranteed klued-up member of the krakked *K!* team will be waffling to ya about the week's wildest happenings. And you'll be grabbing an earful of three of the week's star discs too!

● Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines**! Here's the first of three from Metal megastars **Iron Maiden** and their amazin' new album **'No Prayer For The Dying'**!

● Dial **0898 336608** an' get praying for **Maiden** track two!

● Dial **0898 336609** if you're **'Dying'** to hear more **Maiden**!

● Dial **0898 200103** for track one, from **Album Preview Line** two! Now prepare for more aural ecstasy with three slices of **'Cherry Pie'**, the new album from **Warrant**!

● Dial **0898 200104** for another **'Pie'**-ful of **Warrant**!

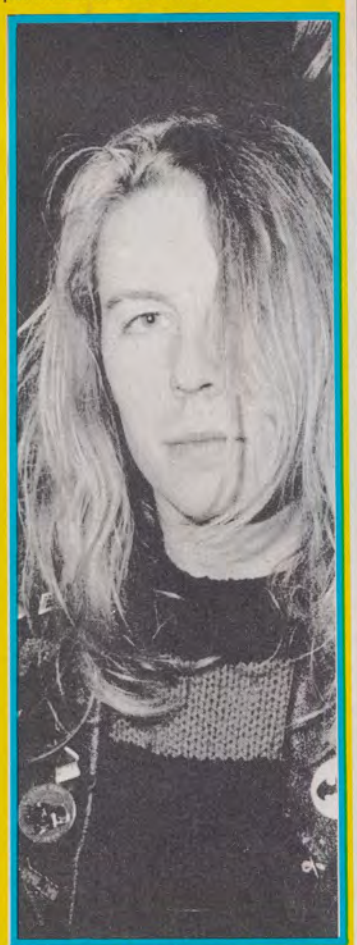
● Dial **0898 200105** for a final taste of **Warrant**'s **'Cherry Pie'**!

● Dial **0898 448857** for our mega **Top 20 Metal Singles Rundown**! Get the top of yer noggin sliced off by a selection from yer up-to-the-minute Metal meltdown!

● Dial **0898 448858** for more mental mayhem with the madman of Metal: **Krusher Joule**! This week, Krusher yaks away to the mighty wonderful **Wolfsbane** about all things Metal! Check it out...

Calls cost 33p per minute off peak, 44p per minute all other times.

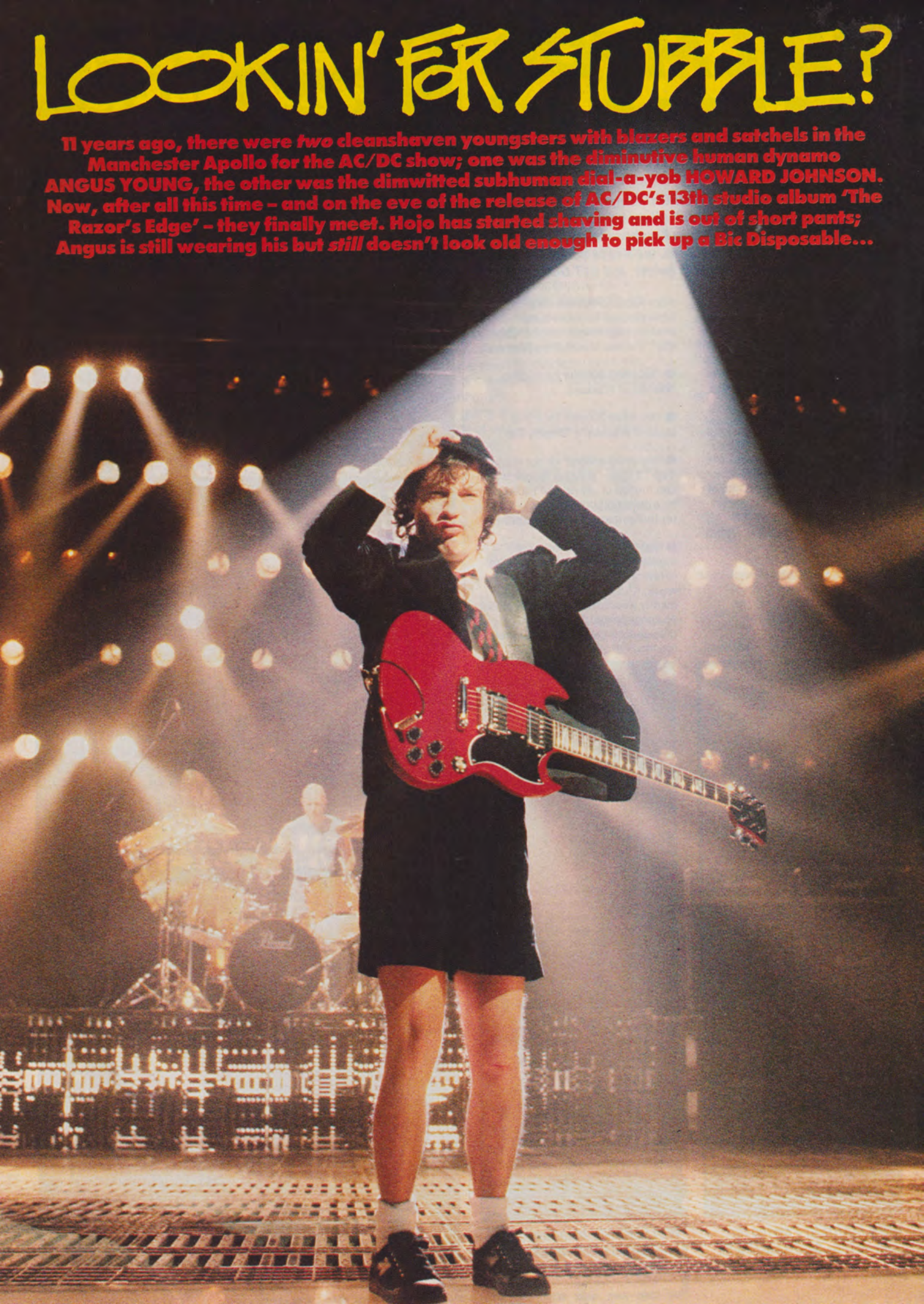
IRON MAIDEN: Praying for your call on 0898 336607/8/9!



WOLFSBANE: blabbing to Krusher on 0898 448858!

LOOKIN' FOR STUBBLE?

11 years ago, there were *two* cleanshaven youngsters with blazers and satchels in the Manchester Apollo for the AC/DC show; one was the diminutive human dynamo ANGUS YOUNG, the other was the dimwitted subhuman dial-a-yob HOWARD JOHNSON. Now, after all this time – and on the eve of the release of AC/DC's 13th studio album 'The Razor's Edge' – they finally meet. Hojo has started shaving and is out of short pants; Angus is still wearing his but *still* doesn't look old enough to pick up a Bic Disposable...



THE YEAR is 1979, and the boy of 15 is legging it down the street as fast as his feet will carry him. He's weighed down by the satchel on his back and his blazer feels as if going to rip right down the small of his back, such are the demands being made on the material by this excessive exertion. One sock is slipped around his ankle and the school cap is scrunched in his hand.

But this is no lad trying to save his bacon after forgetting to set his alarm. This ain't no kid fearing he might miss assembly. Nah, this is a youngster who's already discovered a fatal attraction for this thing called rock 'n' roll in general, and a band called AC/DC in particular.

All this boy's worried about is missing the first chords of the band's performance that night at the Manchester Apollo! Can you blame him? After all, AC/DC, then with vocalist Bon Scott at the helm, happen to have released the most happening album of the year in 'Highway To Hell', and sod all the other heavy rock pretenders with their prissy hairstyles and poncy trousers... this band is where it's at!

Cut the scene. The year is now 1990, and the man is legging it down the street as fast as his feet with carry him. He's weighed down by the tape recorder in his pocket and has been buggered by the fact that he can't find anywhere to park his car. Now he's late for an appointment that has been 10 years coming.

In case you haven't twigged it by now, the above two scenarios have been acted out by the same person. Me, to be exact, and I swear that what you read was the exact truth. AC/DC have been a part of my life for more than 10 years; they've always been lurking in the background. If it wasn't for 'Highway To Hell', I might never have gotten involved in this thing called rock 'n' roll.

FUNNY THING is, though, I've just rushed past one of the band having hardly recognised him! Brian Johnson's Northern Man-approved flat cap has just cruised past me as I was feeding the meter and the sheer normality, banality, of the situation is perhaps just a tad deflating!

But it's still with a smile on my lips that I wait for the lift to take me up to the band's swanky Chelsea management offices, only to be interrupted by the sight of Angus Young sauntering into the reception and heading liftwards. Strange, meeting the man in such impromptu circumstances. What the hell do you say? 'Do you come here often?' sounds a trifle ridiculous so I settle for a polite introduction and a bit of small talk. And boy, do I mean small!

I knew Ang was hardly gonna give Chris Holmes a run for his money in the skyscraper stakes, but gee, he's paper thin! One of the world's great unsolved mysteries is how such a waif can churn out the most massively monstrous riffs!

Once upstairs, when the band's manager Stuart Young cranks up the video for 'Thunderstruck' – the first single from the new album 'The Razor's Edge' – it strikes me as almost funny to hear it hit the groove with a vengeance while in the corner, the wee man in denim sips on a coffee and draws on the first fag of the day with an insistence which betrays perhaps a slight touch of embarrassment.

"When we started, we did the first album in 10 days; doing it between gigs, working through the night after we came off stage and then through the day. I suppose it was fun at the time but there was no thought put into it"

AC/DC are back after a protracted break of two years during which time there have been comings and goings, rumours and counter-rumours. But at the end of the day it's the music that matters and AC/DC have returned with their strongest album since 'Back In Black'. It's not perfect, as a couple of songs such as 'Let's Make It' and 'Are You Ready?' prove, but when the band is hot, then they sure do burn. 'Fire Your Guns' rattles out of the speakers with a fury that matches 'Let There Be Rock' for sheer bloody-minded riffery. 'Shot Of Love' has all the bare-boned affrontery of 'It's A Long Way To The Top' and 'Money Talks' has to be the best chance AC/DC have had of being on the radio since 'You Shook Me All Night Long' tore the varnish off the insides of American radio speakers a decade ago.

No doubt about it, 'The Razor's Edge' has a whole lot more of why I dug AC/DC in the first place than any of their last few releases. Reasons? There could be many, not least of which is the choice of a new producer in Bruce Fairbairn...

DID YOU choose Bruce Fairbairn to produce the new album because you saw what a shot in the arm he had been for Aerosmith's career?

"Nah, not really. We were gonna use my brother George but he had other commitments, so we were on the hunt looking for someone new. These days I think it's pretty hard to find someone to produce you who's really into rock music, so we asked around and the word came back that Bruce Fairbairn was the best around.

"So my brother Mal..." *(the other guitar half of AC/DC, as if you didn't know!)* "...went out to Vancouver to have a chat with the guy, shoot the breeze. Cos there was one thing that we were worried about and that was the fact that people on the American side like to be very commercial, y'know, the rock ballads and all that.

"But the first thing that he said was that he wasn't there to change us. You're hardly gonna be able to change a band like AC/DC anyway, but that was a big plus in his favour.

"When we got there he was very smooth to work with. He just wanted us to be happy. There's no point trying to play like someone you ain't, to play something you're not comfortable with, and he never tried to make us do that. I think it helped that we had everything written before we went in this time so we weren't working changing this and changing that."

Was he expensive?

"On a business side it wasn't that tough to come to an arrangement. He was very keen to do it cos he told us in the past a lot of bands had come to him and asked for the AC/DC sound. So he said instead of having to copy it now he could have the real horses, see how it's really done! It's difficult for us to be anything else anyway, to go into a studio and come out all, *'Tra-la-la...'*!"

I HEARD someone telling me about six months ago that you and Mal had gone to a great deal of trouble writing songs this time around, that you wouldn't be satisfied until you'd recorded the best AC/DC album ever. In retrospect do you think you achieved that?

"It's all relative, isn't it? You always make the best record you can for that period. We never have, never would, put something out unless we felt confident about it. I mean, there's always a deadline which can make things a bit difficult, but this time we kept pushing the deadline further and further back so that the record was right.

"In the past we've already been committed to touring and there wasn't even a record ready! This was a good one, because when we finished touring in '88 Stuart said we could have free rope to sit down, take out time to write the next record and not feel any pressure, which left me and Mal with a clear field to be able to sit down and write at leisure, rather than have one month to come up with four or five songs."

But doesn't all this lack of pressure mean that you aren't as hungry as the early days when you had no time and no money – when you just did it?

"When we started, we did the first album in 10 days; doing it between gigs, working through the night after we came off stage and then through the day. I suppose it was fun at the time but there was no thought put into it.

"Somebody picked up a guitar and went, 'That is a riff!' and away we'd go. There was a lot of that, and a lot of magic moments came out of it. But that was youthful energy. You can't recapture that any more. Things aren't the same. This is a big band now. We can even afford our own fags! We don't have to smoke the butts any more!"

THE BIGGEST change that anyone would notice in the songwriting this time around is that you and Mal have written all the lyrics: Brian is nowhere to be found on the credits. Were you unhappy with what he was writing?

"No, no! It was just that through most of this year Brian's been having a lot of personal problems, real shit, and Mal and

KONTINUEZ OVER

STUBBLE

FROM PREVIOUZ PAGE

I thought it would ease the pressure on him if we wrote the words, just so he could concentrate on giving his best performance. It really helped him a lot and it also gave Mal and I free rope with the writing.

"In the past we'd always have songs finished and then start writing lyrics. This way we'd do 10 songs and the ones that stood out were always the ones that had everything, including lyrics. We didn't end up stuck for a word, scratching around!

"We've always contributed in the past anyway. We'd sit down, all three of us, me Mal and Bon – sometimes four of us with my brother George – and we'd have this big shoot-around. We'd end up spending two days sitting on one word and I'd be going, 'George, it's only a rock 'n' roll song!', but he'd insist on getting it right.

"We always gave Bon a helping angle in the past; same with Brian, because if you have some lyrical idea while you're writing it can save you a lot of heartache and trouble at the end of the day, scratching around and saying, 'How am I going to squeeze a word or two in between that racket!?' "

LET'S TALK about the change in personnel. What happened in the case of Simon Wright? I heard all kinds of rumours, one being that he was sacked after being caught stealing gear from the band's lock-up because he was being so poorly paid!

"Well, he stayed long enough if he *was* being so badly paid! Financially, he couldn't expect to be paid the same as the members who had been there for years, but hey, we all drank out of the same teacup.

"I don't think he felt he was a member though! All the time I was around Simon, I only heard two words. They were, 'Hello' at the start of the tour and, 'Goodbye' at the end! I couldn't get a word from him cos he was very quiet. He always felt like an outsider because we'd been doing it a lot longer than he had, so maybe that was our fault.

"But he always had a thing about Dio. When he first joined the band he was always talking about Dio. He had a very close thing with Ronnie and I don't know why. He always spoke very highly of the guy. At the end of the day I think he got bored sitting around waiting for me and Mal to get ready to go into the studio. He just got in touch one day and said, 'I'm off to do this Dio thing'.

"So we thought we'd better get someone else in, and that was it. It was a bit stupid on his part, but he'd moved to America and was under some outside pressure. I think he kept feeling he wasn't being recognised as a star."

AC/DC (from left): Chris Slade, Malcolm Young, Brian Johnson, Angus Young, Cliff Williams

NOBODY HAS ever, to my knowledge, really quizzed you about the departure of Phil Rudd in 1983. Again, I heard some pretty wild rumours, things like he was fired for messing around with some female in the Young clan, that he was getting increasingly out on the edge, dancing on hotel balconies, 30 floors up, pissed out of his brains!

"Well, he liked a good time, I can tell you that much! Phil could have his crazy stages, but the biggest change I saw in him was when Bon died. He couldn't take it so well cos as a band things had been that tight between us – it was pretty thick. We'd done a lot together, lived in a house together, set up all the gear together, slept with the same women – at the same time!

"When Bon died it hit him harder than anyone. He really thought that I in particular wouldn't be doing it anymore. So when we carried on he thought that the early thing, the tightness, had gone, which wasn't the case. He was going for the high life and I think it caught up with him in the end.

"If he hadn't stopped... We did 'Flick Of The Switch' in the Bahamas and we were due to start in the States straight afterwards. He would have gone overboard and done something drastic either to himself or to someone else. I mean, if you ever got in a car with Phil it was close to the edge, that's the kind of person he was."

He kind of defined the AC/DC sound too...

"He was a great drummer. You couldn't get Phil to do a drum roll and that was his charm. He would just sit there going, *'Wham! Wham! Wham!'*: that was his style. I think he's really one of the great rock drummers."

What's he doing now?

"He's in New Zealand – but not sheep farming! Sheep *shagging* maybe! Nah! Someone told me he was flying choppers, he put some money into a helicopter business. He passed on a message to us through George that he was thankful that things worked out the way they did. He would have gone the way of Bon and I think he was grateful for his sanity."

"Malcolm has kicked his drink habit. He had to stop, it had just gone too far. From the age of 17, I don't think there was a day when he was sober. I never knew how he could function like that"

WITHOUT WANTING to sound too Spinal Tap – talking about drummers all the time! – how did new man Chris Slade join the band?

"Well, I wanted one with hair!

"Nah! I think Mal saw him playing with Gary Moore and he said he was a good rock drummer, so when Simon left, Chris' name came up. He sat in, we tried him out and he fitted in great.

'He's another one who can bang 'em. He's like Phil, a bit frightening, a big guy looming over the kit. When we did the album he was just helping out because we didn't want a session drummer. You'd be better sitting with a drum machine if that was what you were after. Things worked out so well that we asked if he wanted to join and he was into it."

I presume Malcolm is back in the fold again?

"Yeah, he's kicked his drink habit. He had to stop, it had just gone too far. From the age of 17, I don't think there was a day when he was sober. I suppose you could look at it as a record! I never knew how he could function like that. I don't drink, but everyone else was sure doing it for me!

"When the last album, 'Blow Up Your Video' came out, he knew he had a problem. We toured Australia and the UK and he'd held up pretty good, he'd been doing his best. But after we finished here he admitted that he wouldn't make it through America. We had about a week-and-a-half to decide what to do so between us we decided to ask my nephew Stevie to do it.

"He did a great job. Most people thought it was Mal! They're very similar, he's got a strong personality. I was more nervous than he was. He was a big plus for us, he did a really good job."

WHEN YOU last toured the States – at a time when everybody was stiffing out on the live circuit – you did phenomenal business, to the point where you were selling more concert tickets than records...

"That's probably true. I reckon I've

signed more autographs than I've sold records. We have always been lucky on the live side. I remember in America, particularly after 'Back In Black', a lot of people said it wasn't the same record-wise. I mean over there, 'Back In Black' is their bible because they count numbers, but the audiences were still there long after that album. For a while we didn't even need a record to tour!

"People talk about 'Back In Black' as this special album but I thought it was more like a make-or-break record. It could easily have gone the other way for us, after having built it all up with Bon and having a new face fronting the band. We didn't know what was going to happen. In a lot of cases if a band has a tragedy it's very hard to pick up the pieces. Bon was a unique man at the very front of the band."

What do you think of the school of thought that says AC/DC died when Bon Scott did?

"With Bon it's a real cult thing. It's weird, because when he was alive, all people would say about Bon was that he was this creature straight from the gutter; no one would take him seriously. Then after he died all of a sudden he was a great poet. Even he himself would have been laughing at that.

"I find it a bit hypocritical because as far as I was concerned, he *did* have a great talent: as a vocalist, as a lyricist and as a person.

"He could be a crafty devil sometimes too! It's like if some girl walked in the room he'd always say, 'She's not for you Ang, she's not your type. She's trouble!' Then at the end of the night I'd see him walking out with her! But Bon was unique. He did have a great life. Every day could be a party!"

"It's weird, because when Bon Scott was alive, all people would say about him was that he was this creature straight from the gutter; no one would take him seriously. Then after he died all of a sudden he was a great poet... I find it a bit hypocritical because as far as I was concerned, he *did* have a great talent: as a vocalist, as a lyricist and as a person"

OBVIOUSLY BON was the typical Aussie man; tattooed, lecherous, yet with a sense of decency and a great sense of humour, a man's man. I can understand how he would have acquitted himself well in the notoriously rough Aussie pubs when you first started the band. But you? Didn't you have a real hard time from the beer swillers, what with the schoolboy uniform and all the rest of it?

"Yeah, I did to a certain extent, and we used to play the roughest places – the equivalent of what you'd call the red neck bars in America. But once we started playing, people would stop and look, and if it was loud enough and hard enough then they would go for it. They kinda befriended us and it was a bit like taming the wild beast.

"They never went for that Heavy Metal kinda overblown stuff over there. Deep Purple and all that stuff was a bit polished to them. They liked it hard and they liked it fast and they loved rock 'n' roll, but they wanted you to cut the bullshit. No twiddly-twiddly, if you know what I mean! I think they liked our intensity. When I'd be rocking up and down they'd say, 'Well, at least Angus Young doesn't dance like a poof!'. That was important to them!"

I can't resist asking how the hell you do your live performance thing. I mean, it's not human that one man can play so much and move so much and sweat so much!

"I dunno how it happens. People are always asking me if when I'm up onstage I see things but the only thing I see is my feet! It started off with me trying to keep time by tapping my foot, so I'd only look up when I was trying to sneak a look at what Mal was playing. He was better than me and knew a lot of the old R'n'B stuff, but I played lead because that woulda interfered with his drinking!

"Now I think it's developed to the point where I don't feel comfortable unless I'm doing all that stuff. Anyway, I don't think people would want it any other way now..."

ONSTAGE (in Brixton for the 'Thunderstruck' video): "We used to play the roughest places... but if it was loud enough and hard enough then they would go for it"

KLASSIFIEDS

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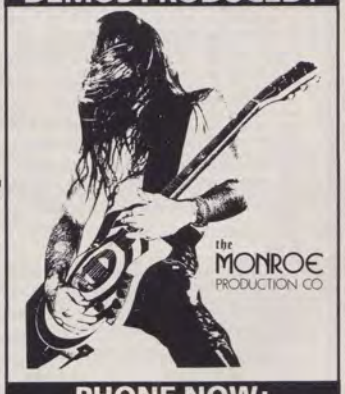

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SHRAPNEL

BAD SAMARITANS
play Newcastle 244 October 6. They release a single, 'Mania Knows', this month. For information call (0434) 321068.

LARRIKIN
play Norwich Festival House October 2, Norwich Brickmakers 3, Lowestoft Suffolk Punch 4, Bridgend York Tavern 5, Rotherham Travellers Rest 11, Cleethorpes Jezebels 12, Liverpool Sonia's Party 13, Darlington Docs Orders 16, Redcar Leos 17, Melksham Bear 18, Witney New Inn 19.

BIG CHILL
previously known as Cincinatti, play Sheffield Polytechnic October 2, Sheffield University 18.

JADED HARTZ
have been forced to cancel their previously announced UK tour. They hope to reschedule the dates soon.

LICK THAT
play Hackney Nolan's Bar September 29, Bethnal Green Stick Of Rock October 5, Watford Leviathan 6, Dunstable Wheatsheaf 17, St Albans Horn Of Plenty 17.

BOGNOR REGIS CLAREMONT
is a new rock venue held every Wednesday/Friday/Saturday/Sunday.

INDIAN ANGEL
a Glasgow-based Glam band, play Glasgow Traders September 26, Glasgow The Shelter October 9.
They have a four-track demo available priced £2 from: 12 Montford Place, Falkirk FK1 1QS. Cheques payable to 'S Anderson'.

HOLY TRINITY
play Islington Lady Owen Arms September 28, London Sir George Robey October 4, London Opera On The Green 18.

CRASH DIET
play Bristol Malt And Hops September 29, Bristol Bridge Inn 30.

THUNDERBOX
have had to cancel their show at Woolwich Tramshed October 11 because of recording commitments.

RAW DEAL
play Dumfries White Hart September 29, Cockermouth Office October 5, Workington Monroes 19, Bradford Club Rio 26.

PANAMA
play Fulham Swan October 2, London Hippodrome 10.

LONDON BORDERLINE
will host a new rock club, Soho Rocks, each Friday. Promoter Richard Passfield will be putting on live bands each week.
Admission is £5.

WHITE LIES
play Darlington Docs Orders October 24.
They have a demo available priced £1.75 from: A Hudson, 162 Dilston Road, Fenham, Newcastle. The band seek management. Interested parties call Dave Brass on 091-526 5284.

OUT OF THE BLUE
play Ware Brewery Tap September 27.

STONEY ROADS
play Acrefair The Eagles October 13, Wrexham Kings Arms November 8.

SYLENT KNIGHT
play Wimbledon Nelsons October 4 (with Wandering Crutchlees), Ealing Park Royal 12.

ST HELLIER
play Swindon Monkey Club September 26, Croydon Cunningham 28, Oxford Dolly October 1, Dunstable Wheatsheaf 3, Manchester Swinging Sporran 18.

BOMBSHELLS
play Southend Esplanade October 1, Leicester Sector 5 18, Cleethorpes Jezebels 19, Leeds Duchess 23, Doncaster Jug 24, Hull Jailhouse 25.

BANG BANG MACHINE
play Gloucester Malt And Hops September 29, Oxford Dolly October 2, West Bromwich Marksman 7, Bath Moles 8, Evesham Electric Fishtank 13, Birmingham Breedon Bar 16, Coventry Sir Colin Campbell 25.

DARKENED
play Liverpool Powerstation September 26, Manchester International 27, Bradford Queens Hall 29 (all supporting Obituary).

OZRIC TENTACLES
play Glasgow Furey Murrays September 27, Newcastle Riverside 29.

THUNDERING HEARTS
play Lancaster Boar's Head October 12, Bradford Queens Hall 13, Wakefield Poste Haste 18, Carnforth Grangers November 1.

RE-ANIMATOR
Severe Bombardment and Nemesis have been confirmed for the Monster Mosh Three festival at London George Robey December 21 and 22.
Any bands interested in appearing should call 021-777 2382.

■ ***CARRI***
seek Hanoi/Iggy/Pussycat-influenced drummer and second guitarist. Call 071-602 0975.

■ ***NOIZE***
fanzine issue two is now available priced £1 from: Stuart Hossack, 6 West Shore Street, Ullapool, Scotland. It features Mötley Crüe, Taranis, Megadeth, Kiss etc.

■ **GUITARIST REQUIRED**
by indie band with deal. Must have image, ability and commitment. Call Sean on (02993) 78451.

■ ***CHEAP TALK!***
fanzine seeks Glam/HM bands for inclusion in issue one. Send bio/pic to: Matt, 59 Brereton Drive, Nantwich, Cheshire CW5 6HE.

■ **ORPHEUS**
have a four track demo available priced £2 from: D Burton, 126 Rocky Lane, Perry Barr, Birmingham B42 1QF.
They seek support slots. Contact the above address.

■ **GUITARIST/VOCALIST**
urgently required by Van Halen/Kiss/Whitesnake-influenced band. Contact 081-993 4949 (after 6pm).

■ **DiK**
have parted company with vocalist Abo. They seek a replacement. Call Slasher on (0642) 580007.

■ **SOUND ENGINEER/ROADIE**
required. Experience, dedication and full driving licence essential. Call Paul on (0205) 352673.

■ **GUITARIST AVAILABLE**
seeks Pussycat/Aerosmith-influenced band. Willing to relocate. Call Mark on (0952) 460198 (after 6pm).

■ **REQUIEM**
a Clydebank-based band, seek male/female vocalist. Influences Amebix, Conflict etc. Send tape/bio to: Alan Monteith, 82/6 John Knox Street, Clydebank, Glasgow G81 1LZ.

■ **SOUTHERN HAMPSHIRE**
hospital radio association seeks local rock bands to supply demos/albums for inclusion in rock show. Send tapes etc to: Andy Ketchley, c/o Saturday Rock Show, 13 Patricia Close, West End, Southampton SO3 3FP.

■ ***ASPHYXIA***
Belgian Thrashers, are currently recording their debut album, 'Violence First'. It's due on the Rumble label at the end of the year.

■ **VOCALIST REQUIRED**
by Love/Hate/GN'R/Almighty-inspired band. Voice/dedication essential. Call Ally Page, 26 Easter Livilands, Stirling FK7 0BQ.

■ ***INDECENT EXPOSURE!***
is a fanzine devoted to giving new bands exposure. Send tape/pic/bio to: Laura Whittle, 52 Brook Park, Briggswath, Sleights, Yorkshire YO21 1RT.

■ **SINGER REQUIRED**
by Surrey-based 'straightahead, rocking band'. Call Jon on (0932) 354644.

■ **KNIGHTHAWK**
a Belfast-based HM band seek a dedicated drummer. Call (0232) 671307.

■ **VOYAGE**
seek 'hot' bassist. Sense of humour essential. Gigs waiting. Call Fiona on (0283) 820447.

■ **LAST RITES**
seek experienced Tate/Kiske-influenced vocalist. Call Lee on (0474) 357163 (after 6pm).

■ **M.O.B.**
a 'pure rock 'n' roll' band, have their debut album, 'Read My Hips', available priced £5 from: Richard Averdhhl, Karmstolsv. 8, S-122 45 Enskede, Sweden.

■ **UNCLE TRASH**
seek LA-influenced drummer and vocalist. Sleazy image/dedication essential. Call Martin on 061-872 9852 (daytime)/061-766 3291 (evenings/weekends).

■ **KILLER CULT**
have a demo available priced £1.60 plus SAE from: 25 Station Road, Borrowash, Derby DE7 3LG. They also seek a bassist. Contact the above address.

■ **BENEDICTION**
have replaced vocalist Barney (now with Napalm Death) with Dave Ingram.

■ **FOX**
a Scottish hard rock band have reformed after a year-long hiatus. For more information contact: (0224) 648341.

■ **GUITARIST REQUIRED**
by LA Guns/Hanoi/Pussycat-influenced band. Image/ability essential. Send demo/bio to: Alan Moseley, 74 Ranglah Road, Leytonstone, London E11 3JP.

The big page full of itsy-bitsy stories. Write to: Jon Hotten, Shrapnel, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Inclusion is free, but it's first come, first served – so please give as much warning as possible!

METAL GIG GUIDE

WEDNESDAY 26

ASH VALE George (0252 543500) **Rusty Bucket**
BARNSLEY Shambles **Seventh Son**
BIRMINGHAM Edwards (021-643 5835) **Felony/Scarecrows**
BIRMINGHAM Institute **Jane's Addiction**
BIRMINGHAM Irish Centre **True Grit/Suicide Blonde**
BRADFORD Queens Hall (0274 392712) **Napalm Death/Cerebral Fix**
BRISTOL Bierkeller (0272 268514) **Prong**
COLCHESTER Oliver Twist **Hamsters**
GLASGOW Trader's (041-552 5826) **Indian Angel**
HAMLEY Borough Exchange **Geek/Quietus**
LEEDS Duchess Of York (0532 453929) **Beyond**
LIVERPOOL Power Station (051-708 5016) **Obituary/Morgoth/Demolition Hammer/Darkened**
LONDON Cartoon, Croydon (081-688 4500) **Nobby's Alright**
LONDON Hippodrome, Leicester Square (071-437 4311) **Slaughter/First Strike**
LONDON Marquee (071-437 6603) **Slaughter**
LONDON Royal Standard, Walthamstow (081-527 1966) **Man Alive/Cheyenne**
LONDON Swan, Fulham (071-385 1840) **Persona/Baljenny**
LONDON Swan, Stockwell (071-274 1526) **Paddy Goes To Holyhead**
MANCHESTER International II (061-273 8834) **Kai Hansen's Gamma Ray**
NEWCASTLE UPON TYNE City Hall (091-261 2606) **Iron Maiden/Wolfsbane**
NOTTINGHAM Venus **Spermbirds/Alice Donut**
OXFORD Old Fire Station **Ruthless Blues**
PRESTON King's Arms (0772 50866) **Kudas**
SHEFFIELD Ecclesall Non-Political Club **Eat The Rich/Diva**
SOUTH SHIELDS WR's (091-454 4900) **Skintite**
SWINDON Monkey (0793 542161) **St Hellier**
WOMBWELL Main Working Mens Club (0226 752952) **Love And War**

THURSDAY 27

ASH VALE George (0252 543500) **Rough Justice**
BEDFORD Esquires (0234 46206) **Peace, Love And Guitars/Storm Warning**
BIRMINGHAM Edwards (021-643 5835) **Ark/Geoff Mann**
BLACKPOOL Jagged Thistle (0253 26727) **Roxoff**
BRISTOL Bierkeller (0272 268514) **Jane's Addiction**
CAMBRIDGE Globe (0223 241220) **Hamsters**
CAMBRIDGE Junction **Napalm Death/Cerebral Fix**
CASTLEFORD Lion **Seventh Son**
DONCASTER Jug (0532 453929) **Dawn After Dark**
EDINBURGH Playhouse (031-557 2590) **Iron Maiden/Wolfsbane**
HULL Adelphi (0482 48216) **Beyond**
HULL Jailhouse (0482 29833) **Marino And Ron Hales/Laughing In A Corner**
IPSWICH Safe Harbour **Taranis/Snyper**
KEIGHLEY Grinning Rat **Foul Play**
LEICESTER University (0533 555166) **Crazyhead**
LONDON Astoria (071-434 0403) **Kai Hansen's Gamma Ray/Victory**
LONDON Cartoon, Croydon (081-688 4500) **Baby Laurel**
LONDON Dome, Tufnell Park (071-281 2195) **Dr And The Crippens**
LONDON Electric Ballroom, Camden **Sister Midnight**
LONDON Marquee (071-437 6603) **Annihilator/Scatopera**
LONDON Nelson's, Wimbledon (081-946 2356) **Lindsey/Winter Of Torment/Ragweed**
LONDON Old Queens Head, Brixton (071-737 4904) **Slabmatic/Slipslide**
LONDON Railway, Hampstead **Ship Of Fools/Ruptured Dog/Near Death Experience**
LONDON Royal Standard, Walthamstow (081-527 1966) **Linda's Box Of Tricks/Rhythm Methodists**
LONDON Swan, Fulham (071-385 1840) **Helen Benson And Hel's Belles/Ooga Booga**
LONDON White Horse, Hampstead **And The Generals Ran Forever/Otherside**
MANCHESTER International (061-224 5050) **Obituary/Morgoth/Demolition Hammer**
MELKSHAM Bear (0225 702901) **Kaos**
READING After Dark (0734 576847) **Big Guns**
ST ALBANS Horn Of Plenty (0727 53143) **Sabre**
SWINDON Moonraker's (0793 721060) **Red Jasper/Who Cares Anyway..?**
TREALAW Ress **Cougar**
TUNBRIDGE WELLS Chez Moi **Dan Band**
TUNBRIDGE WELLS Royal Victoria Halls **Extraordinary Through The Bullet/Tom Palmer/Limited Company**
WEDNESBURY Golden Cross (021-556 0004) **Sweet 'N' Innocent**
WREXHAM King's Arms **Nightmares In Wax/Angladd Huwcyn**
WREXHAM Moreton Jonstown **Rococo**

FRIDAY 28

ABERDEEN Capitol **Iron Maiden/Wolfsbane**
ALLOA Endrick Hotel **Crow**
ASH VALE George (0252 543500) **Explode Head**
BEDFORD Angel (0234 40251) **Sabre**
BEDFORD Esquires (0234 46206) **Second Skin/Charlie Brown/Sharp Kiddie**
BRADFORD Queens Hall (0274 392712) **Beyond**
BRADFORD Rio (0274 735549) **Sixmyth**
BRIDGEND York Tavern (0656 653558) **Love And War**
CHICHESTER Garfield's (0243 784690) **Stone Cold**
CLEETHORPES Jezebels (0472 692670) **Arbitrator**
COALVILLE Railway Hotel (0530 35477) **Shock Split**
DONCASTER Scratch 'N' Sniff **Suicide Blonde**
FLEETWOOD Catholic Club **Roadhouse**
GILLINGHAM Southern Belle **Stranger**
HAYWARDS HEATH Clair Hall **Excalibur**
KINGSTON UPON THAMES Grey Horse **Hamsters**
KIRKINTILLOCH Town Hall **Dawn After Dark**
LEEDS Mainline Social **Big Chill**
LICHFIELD Arts Centre (0543 415388) **Rhymer/Kruger**
LIVERPOOL Power Station (051-708 5016) **Engine**
LONDON Astoria (071-434 0403) **Prong**
LONDON Cartoon, Croydon (081-688 4500) **More X More**
LONDON Cunningham, Croydon (0689 42815) **St Hellier**
LONDON Half Moon, Putney (081-788 2387) **Ruthless Blues**
LONDON Lady Owen Arms, Goswell Road (071-278 5345) **Holy Trinity**
LONDON Marquee (071-437 6603) **Crazyhead/Love's Young Nightmare**
LONDON Royal Standard, Walthamstow (081-527 1966) **Cougar/Lady Luck**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead/Enigma**
LONDON Venue, New Cross (081-692 4077) **Napalm Death/Cerebral Fix**
MANCHESTER International II (061-273 8834) **Jane's Addiction**
NOTTINGHAM Narrow Boat **Libretto**
OXFORD Jericho Tavern (0865 54502) **Red Jasper**
READING Prince Of Wales **Skintrade**
SCARBOROUGH Stage Door **Crossfire**
ST ALBANS Horn Of Plenty (0727 53143) **Rock 'N' Roll**
WREXHAM Memorial Hall **Obituary/Morgoth/Demolition Hammer**

THE BIGGEST, ugliest and baddest are back. The men to show the boys how it should be done, and how we've managed to survive this long with out an IRON MAIDEN tour is beyond me. The chaps will be playing Newcastle (Wednesday), Edinburgh (Thursday), Aberdeen (Friday), Ayr (Sunday), Preston (Monday) and Leicester (Tuesday). Support comes from Tamworth rockers WOLFSBANE.

Pic Susan Moore

SATURDAY 29

ASH VALE George (0252 543500) **Fine Scribes**
BEDFORD Esquires (0234 46206) **Hot Knives**
BIRKENHEAD Stairways (051-647 6544) **Sweet Addiction**
BRADFORD Queens Hall (0274 392712) **Obituary/Morgoth/ Demolition Hammer**
BRIGHTON Beachcomber **Dan Band**
BRISTOL Malt And Hops **Crash Diet**
CHIPPING NORTON Theatre **Cry Hades**
CRAWLEY Hollybush Inn **I Like Danny's Hair**
DUMFRIES White Hart (0387 53337) **Raw Deal**
EDINBURGH Venue (031-557 3073) **Dawn After Dark/True Grit**
KINGSTON Liverpool Arms **Close Quarters**
LEEDS Alverthorpe Working Mens Club **Big Chill**
LONDON Brewery Tap, Barking (081-591 8165) **Enigma**
LONDON Cartoon, Croydon (081-688 4500) **Hamsters**
LONDON Marquee (071-437 6603) **End/ And The Generals Ran Forever**
LONDON Nolans Bar, Hackney (071-923 0988) **Lick That/ Hell Bent For Leather**
LONDON Red Lion, Brentford (081-560 6181) **Guns For Hire**
LONDON Rock Garden, Covent Garden (071-240 3961) **Union** (lunchtime)
LONDON Royal Standard, Walthamstow (081-527 1966) **Paul Lamb And The Kingsnakes/Booze And Blooze**
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **Lapwing**
LONDON Swan, Fulham (071-385 1840) **Boogie Brothers**
LOWESTOFT Waveney Sports Centre **Excalibur**
NOTTINGHAM Trent Polytechnic (0602 476725) **Crazyhead**
NOTTINGHAM Yorker **Satisfaction Crazy**
PEMBURY Hospital Social Club **Said And Done** (Cancer Unit Benefit)
PETERBOROUGH Mystery City **Roma**
PUDSEY Band Club **Tiger Bay**
RETFORD Porterhouse (0777 704981) **Engine/St Hellier**
SCARBOROUGH Stage Door **Bruised 'N' Used**
ST ALBANS Horn Of Plenty (0727 53143) **Brothers Grimm**
STAFFORD Pitchers **Cajun Wolf**
TONYPANDY Naval Club (0443 436181) **DRN**
WARRINGTON Lion (0925 30047) **Kaos**
WILSFORD Village Hall **Geneva**

SUNDAY 30

ASH VALE George (0252 543500) **Slug**
AYR Pavilion **Iron Maiden/Wolfsbane**
BIRMINGHAM Edwards (021-643 5835) **Beyond/Sweet Tooth**
BIRMINGHAM Goldwyns (021-643 5835) **Annihilator**
BRETBY Country Club **Shock Split**
BRISTOL Bierkeller (0272 268514) **Cougar/Caje**
BRISTOL Bridge Inn (0272 677949) **Seditious Intent/Crash Diet**
BURNLEY Carlton Hotel (0282 23508) **Scratch**
DUDLEY JB's (0384 53597) **Hamsters**
EDINBURGH Venue (031-557 3073) **Obituary/Morgoth/ Demolition Hammer**
GLASGOW Videodrome **Dawn After Dark/True Grit**
LANCASTER Blue Anchor **Roadhouse**
LEEDS Duchess Of York (0532 453929) **Hellbastard/State Of Shock**
LIVINGSTONE Waverly Club **Crows**
LLANHAREN RFC (0443 222209) **Beaners**
LONDON Cartoon, Croydon (081-688 4500) **Basil's Balls Up Band**
LONDON Kings Head, Fulham (071-736 1413) **Fear**
LONDON Marquee (071-437 6603) **Troggs/Roadhouse**
LONDON Royal Standard, Walthamstow (081-527 1966) **Frozen Heart/Touch**
LONDON Swan, Fulham (071-385 1840) **Wandering Crutchlees/Riffz** (lunchtime)
NELSON Tackler's **Sixmyth**
PAISLEY Studio **Wite Noiz**
ROTHERHAM Thrybergh Working Mens Club **Big Chill**
WALSALL JB's Junction 10 (0922 648100) **Dawn After Dark/ Roughneck**
YORK Winning Post **Zedd**

MONDAY 1

BELFAST Ulster Hall **Dogs D'Amour**
BIRMINGHAM Edwards (021-643 5835) **Gunfire Dance/ Silver Hearts/Sister Morphine**
BLACKPOOL Joker's **Bad Ass Boogie Band**
CHICHESTER Garfield's (0243 784690) **If Six Was Nine**
CROSBY Squash Club **Usurpa**
EDINBURGH Network **Jane's Addiction**
GLOUCESTER Steam Rock Cafe **Kaos**
LINCOLN Vienna's (0522 20598) **Dawn After Dark**
LONDON Dome, Tufnell Park (071-281 2195) **Obituary/Morgoth/ Demolition Hammer**
LONDON Rock Garden, Covent Garden (071-240 3961) **Injector Groove**
OXFORD Dolly (0865 244761) **St Hellier**
PERTH Bianco's (0738 23035) **Trident**
PRESTON Guildhall **Iron Maiden/Wolfsbane**
RETFORD Newcastle Arms (0777 702446) **King's Road**
SOUTHEND Esplanade (0702 460440) **Bombshells**
WORTHING Thieves Kitchen **Dirty Shoes**

TUESDAY 2

ABERDEEN Caesars (0224 210286) **True Grit**
BIRMINGHAM Edwards (021-643 5835) **Obituary/Morgoth/ Demolition Hammer**
BOSTON Axe (0205 367300) **Silver Hearts**
CHICHESTER Garfield's (0243 784690) **Liar**
CLEETHORPES Winter Gardens **Wishbone Ash/Stronghearts**
DUBLIN McGonagles **Dogs D'Amour**
HARROGATE Legends (0423 504161) **Excalibur**
LEEDS Duchess Of York (0532 453929) **Das Damen**
LEICESTER De Montfort Hall **Iron Maiden/Wolfsbane**
LEICESTER Princess Charlotte (0533 553956) **Beyond**
LONDON Hellfire Club, Oxford Street **Heartbreak Angels**
LONDON Old Queens Head, Brixton (071-737 4904) **This Replica**
LONDON Opera On The Green, Shepherds Bush (081-749 5928) **Scarlet Tears/Band Of Gypsies**
MAIDSTONE Harriet's **St Hellier**
MANCHESTER Boardwalk (061-228 3555) **Smells From Hell/Kraft/ Head Of Setalia**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Jane's Addiction**
NORWICH Festival House (0603 621769) **Larrikin**
NOTTINGHAM Rocket (0602 789586) **Shock Split**
SHEFFIELD Polytechnic **Big Chill**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

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30th Sept THE BIER KELLER, Bristol
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THE DOGS D'AMOUR

Sat 6th October
CAMBRIDGE
CORN EXCHANGE
7pm Tickets £6.50 in advance
Available from Box Office (0223 357851) and usual agents

Mon 8th October
BIRMINGHAM
HUMMINGBIRD
7.30pm Tickets £6.50 in advance
Available from Box Office (021 236 4236), Odeon New Street, Vinyl Dreams, Tempest Records, Mike Lloyd Megastore (Wolverhampton), Poster Place (Coventry)

Fri 12th October
GLASGOW
BARROWLANDS
7.30pm Tickets £6.50 in advance
Available from the venue, Virgin Glasgow and all TOCTA Agents (031 557 6969)

Mon 15th October
EDINBURGH THE NETWORK
7.30pm Tickets £6.50 in advance
Available from Ripping Records, Virgin Records (031 2200925) and all TOCTA Agents (031 557 6969)

PLUS BURNING TREE

Thurs 18th October
MANCHESTER
INTERNATIONAL 2
7.30pm Tickets £6.50 in advance
Available from the Box Office (061 273 8834), Picadilly (061 839 0858) and usual agents

Sun 21st October
LONDON
HAMMERSMITH ODEON
7.30pm £8.50, £7.50
Available from the Box Office
(081 748 4081/2)Credit Card Hotline (071 287 0932), Stargreen (071 734 8932), Premier (071 240 0771), Ticketmaster (071 379 4444), Keith Prowse (081 741 8989), LTB (071 439 3371), T&C Station (071 284 1221), Albemarle (071 580 3141), Rough Trade Records (Talbot Road, Neal's Yard), Rhythm Records
(ALL AGENTS SUBJECT TO BOOKING FEE)

STRAIGHT

PEPSI ROCK NIGHT presents

Live on stage

Wednesday 26th September
The "Up All Night Party"
with
SLAUGHTER
and guests
FIRST STRIKE

Weds 3rd Oct
EXCALIBUR
+
MAN-IXEX

Weds 10th October PANAMA + DANGEROUS

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GLOBAL PRESENTS

24-7 SPYZ

PLUS GUESTS

THE HIBERNIAN
FULHAM BROADWAY

THURSDAY 11TH OCTOBER
AT 7.30 P.M.

TICKETS £6.50 IN ADVANCE FROM
THE SNOOKER HALL
HIBERNIAN CENTRE: 071 385 9965
PREMIER: 071 240 0771, L.T.B: 071 439 3371,
KEITH PROWSE: 081 741 8989,
STARGREEN: 071 7348932,
TICKETMASTER: 071 379 4444 (24 HOURS),
ALBEMARLE: 071 580 3141,
ACADEMY: 071 326 1022,
T&C STATION: 071 1284 1221,
ROUGH TRADE RECORDS OR ON THE NIGHT.

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presents
THE BEST IN ROCK THIS AUTUMN

OCTOBER
Monday 1st
GUNFIRE DANCE
plus SILVER HEARTS / SISTER MORPHINE
Admission £2.50

Monday 8th
Gig of the Year - FUNK SPECIAL
24 - 7 SPYZ
plus Extra Special Guests
STEVIE SALAS COLORCODE Advance £4.00

Monday 15th
No 1 Bad Boy!!
STEEVI JAIMZ
plus Guests
The BOUNTY HUNTERS/DIRTY VALENTINE
Advance £3.00

Wednesday 17th
Ex Cult/Zodiac Mindwarp/Psychedelic Furs
THE HELLFIRE CLUB
plus RATTLESNAKE KISS / CALAMITY JANE
Advance £3.50

Monday 22nd
HIGHWAY
plus Guests DAYLIGHT ROBBERY / FAHRENHEIT
Admission £2.50

Monday 24th
Canadian Guitar Legend
PAT TRAVERS BAND
plus Guests SLOWBURNER / ZEDD
Advance £5.00

NOVEMBER
Monday 5th
Debut Midlands Show
UNCLE SAM
plus SHOTGUN WEDDING / CRIME INC.
Advance £3.50

Monday 12th
Double Bill
THE SCARECROWS
plus German Sleaze Act
RIFF
Admission £2.50

Tuesday 13th
Back by huge demand
CIRCUS OF POWER
Real New York Rawk n Roll
plus guests
Advance £3.00

Wednesday 14th
Re-arranged date
ONSLAUGHT
plus DEAD-ON
Advance £4.00

Monday 19th
THE RED DOGS
plus DAWN AFTER DARK / CROCODILE K.O.
Advance £3.00

Monday 26th
FELONY
plus PATRIOT / BABY FACE
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(before 10.00p.m.) WITH THIS ADVERT!! *SO GET IN CHEAP - THEN - BECOME A MEMBER!*

THE DEATH AMERICANS ....

OBITUARY

LIVE (NOT DEAD) IN THE UK

SEPT	26th	LIVERPOOL, Sloanes
	27th	MANCHESTER, International 1
	28th	WREXHAM, Memorial Club
	29th	BRADFORD, Queens Hall
	30th	EDINBURGH, Venue
OCT	1st	LONDON, Boston Arms Dome
	2nd	BIRMINGHAM, Edwards No 8

OBITUARY WILL BE MAKING PERSONAL APPEARANCES AT:

SEPT	26th	PENNY LANE RECORDS, Bold St, Liverpool, at 4.00pm
	27th	POWERCUTS/G.R.S, Chepstow St, Manchester, at 1.00pm

AVAILABLE NOW . . . 'CAUSE OF DEATH' LP/MC/CD
'SLOWLY WE ROT' LP/MC/CD

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ROBERT PLANT

PLUS GUESTS

DECEMBER 12th
NEWCASTLE CITY HALL
TICKETS: £11 & £10
B.O. TEL: 091 261 2606

DECEMBER 13th
MANCHESTER APOLLO
TICKETS: £11 & £10
B.O. TEL: 061 273 3775

DECEMBER 15th
WOLVERHAMPTON CIVIC
SOLD OUT
TICKETS: £10
B.O. TEL: 0902 312030

DECEMBER 16th
NEWPORT CENTRE
TICKETS: £10
B.O. TEL: 0633 259676

DECEMBER 18th & 19th
LONDON TOWN & COUNTRY CLUB

TICKETS: £12.50
B.O. TEL: 071 284 0303
CREDIT CARD HOTLINE: 071 284 1221
ALSO AVAILABLE FROM
KEITH PROWSE 081 741 8989
TICKET MASTER 071 379 4444
FIRSTCALL 071 240 7200
STARGREEN 071 734 8932
PREMIER 071 836 4114

(SUBJECT TO BOOKING FEE)

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motörhead

Plus Special Guests

PLEASE NOTE CHANGE OF DATES

Tickets for previous dates will be valid for new dates - refunds are available up to and including October 20th.
Edinburgh and Derby shows are cancelled refunds from point of purchase.

NEWPORT CENTRE
SUNDAY 3rd FEBRUARY 7.30 pm
Tickets: £9.00
Available from B/O Tel: 0633-259676 (Credit Cards accepted), Our Price Bristol and Spillers Records Cardiff (Subject to a booking fee).

GUILDFORD CIVIC HALL
MONDAY 4th FEBRUARY 7.30 pm
Tickets: £9.00
Available from B/O Tel: 0483-444555 and all usual agents (Subject to a booking fee).

LEICESTER DE MONTFORT HALL
TUESDAY 5th FEBRUARY 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 0533-544444 (Credit Cards Tel: 0533-543628). (Subject to a booking fee)

LIVERPOOL ROYAL COURT
THURSDAY 7th FEBRUARY 7.30 pm
Tickets: £9.00
Available from B/O Tel: 051-709 4321 and all usual agents (Subject to a booking fee).

NEWCASTLE CITY HALL
FRIDAY 8th FEBRUARY 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 091-261 2606 and all usual agents (Subject to a booking fee).

GLASGOW BARROWLANDS
SATURDAY 9th FEBRUARY 7.30 pm
Tickets: £9.00
Available from Just The Ticket Glasgow and all TOCTA agents (Subject to a booking fee).

ASTON VILLA LEISURE CENTRE
SUNDAY 10th FEBRUARY 7.30 pm
Tickets: £9.00
Available from B/O Tel: 021-328 5377 (Credit Cards accepted), Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Wolverhampton, Poster Place Coventry (Subject to a booking fee).

MANCHESTER APOLLO
TUESDAY 12th FEBRUARY 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 061-273 3775, Piccadilly B/O Manchester, Vibes Records Bury and all usual agents (Subject to a booking fee).

HULL CITY HALL
WEDNESDAY 13th FEBRUARY 7.30 pm
Tickets: £9.00
Available from B/O Tel: 0482-226655 (Credit Cards Tel: 0482-226996) and all usual agents (Subject to a booking fee).

SHEFFIELD CITY HALL
FRIDAY 15th FEBRUARY 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 0742-735295 and all usual agents (Subject to a booking fee).

BRADFORD ST. GEORGES HALL
SATURDAY 16th FEBRUARY 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 0274-752000 and all usual agents (Subject to a booking fee).

PORTSMOUTH GUILDHALL
MONDAY 18th FEBRUARY 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 0705-824355 (Credit Cards accepted) and all usual agents. (Subject to a booking fee).

HAMMERSMITH ODEON
TUESDAY/WEDNESDAY 19th/20th FEBRUARY 7.30 pm
Tickets: £10.00, £9.00
Available from B/O Tel: 081-748 4081 (Access/Visa Hotline: 081-741 4868 11am-6pm Monday-Saturday booking fee £1 per ticket), Ticketmaster, Premier, Keith Prowse (Credit Cards 081-741 8989), Stargreen, LTB, Albemarle (Subject to a booking fee)

KULTURE

Pic Paul Harries

Ti-Girlz on film

JAY PEPPER: caught at the exact moment he spots Dave Reynolds in the front row...

TIGERTAILZ 'Bezerk Live: 1990' (Fotodisk LFV 114)

LOVE 'EM or loath 'em, Tigertailz, like most Glam bands, refuse to be ignored. So no sooner has the dust settled and the hair been flattened after a successful UK tour, the 'Tailz live extravaganza can be re-enacted and enjoyed in the comfort of your own home.

When reviewin' 'em on the first date of the tour in Nottingham, several people told me that I should forget the first night blues and check out the frantic foursome on their home turf, namely Cardiff's St David's Hall. I can see why now as the 'Tailz put on a riot of a performance.

With a bigger stage to bounce all over, an adorin' home crowd and the camera team to impress, Tigertailz played a monster of a gig. A spectacle to be proud of.

'Bezerk Live: 1990' is the most entertaining video I've seen since the unreleased Kiss 'Live In Houston '77' or, ahem, Traci Lords' moving performance in 'Passion Pit'. It's got all the elements: guitars, drums, lights, pyro, idiot stage divers (including one fool who attempts to push Pepsi Tate into the crowd. When is this shit going to stop? People get hurt), cringe-worthy raps in true Crüe tradition, girlz...

See how many of your friends you can spot in the crowd shots or footage from across the country as seen from Pepsi's rovin' video eyes. Oh yeah, and check out the best pair of tits to cross the Mersey in simply ages (*presumably a shot of Reynolds standing next to Steve McMahon – Kulture Ed*).

With a few space savin' exceptions (notably the cover versions of 'We Will Rock You' and 'Peace Sells...', probably for publishing reasons) you get the whole Tigertailz 1990 set spat in your face. Let 'Sick Sex', the OTT opener, singe your back as Hooker's vicious vocals scratch the skin off, then lie back to enjoy 'Squeeze It Dry' and 'Action City', the first track to feature Ace Finchum for any length of time.

It's actually Ace who offers the most interestin' moment of the video when he announces that "Drum solos are boring!", asking, that after Peter Criss and Tommy Lee, who is there?

Exactly Ace! Which is why I felt that the improved version of 'We Will Rock You' in Nottingham was much more interesting to watch than a drum solo that I've seen you perform far better in the past.

But I digress. Elsewhere the viewer is given the chance to see Jay 'Mick' Pepper's taste for the dirty riff, rougher than on album, especially during his solo spot prior to 'For A Few Dollarz More'. He adds extra bite to the Tigertailz sound, which is considerably meatier now than it's ever been. Even Madonna thinks it's "great"!

'Bezerk Live: 1990' is a damn good video. A five-K one in fact, and, at something in the region of an hour in length, offers value for money. I still think they need to improve on the songwriting front but they're getting there. Buy this. ***DAVE REYNOLDS***

VIDZ

SAXON: 'Greatest Hits Live' (Castle Music Pictures CMP7009)

THESE DAYS Saxon scare the hell out of me. In 1980 Biff Byford said everything he was ever going to say with the 'Wheels Of Steel' LP, and that rollicking statement should have been the end of it all. A further 10 years spent walking along the wrong side of lard-ass parody is an odd way of making a living when Saxon are quite obviously a band terrified of change or development. This live concert video, trading the '90s for comic nostalgia and confidence for arrogance, is an idiotic celebration of empty gestures and vacant jubilation.

Anybody who went along to any of the gigs on the 10th anniversary tour will know exactly what they're getting for £9.99. Whether Biffa Bacon is taking it seriously is unclear. But if he's singing the likes of 'Heavy Metal Thunder', 'Denim & Leather' and 'Motorcycle Man' with his tongue in his cheek then why bother? Alternatively, if the gigantic handbag is serious then the entire project should be certified insane. Either way Saxon scare me.

For the faithful, 'Greatest Hits Live' is value for money and well produced by Biff. Back in the real world, however, if you must waste 88 minutes of your life reminiscing over fond memories of the NWOBHM then either buy the excellent '...Revisited' compilation or rent out Spiñal Tap. Then again, you could just go out and watch a band you've never heard of before.

All of which will not appease the dwindling fan club. Tough. In 1990 Saxon are utterly irrelevant and shameless. Trading on past glories is a cheap shot and this must surely be the end. ***CHRIS WATTS***

'METAL XS ISSUE ONE' (Fotodisk)

JUST WHEN you thought it was too embarrassing to buy a Heavy Metal 'video mag' from WH Smith... along comes one that doesn't assume full-frontal lobotomies to be the prime audience characteristic. And if that doesn't help 'Metal XS' (£9.99 every two months) survive in an increasingly crowded market place then there ain't no justice...

What's this got that the others ain't? In a word: time. It takes things at a sensible pace and lets the artists speak, cutting in promos to pace it and adding captions to cross reference the dialogue. A neat touch.

This first issue has great pieces on Little Angels, Love/Hate, Faith No More, Joe Satriani and Annihilator. It's got interviews with Jon Bon Jovi (watch the way he avoids looking at the camera and instead traces patterns on the table he sits at – it tells more about him than what he actually *says*) and Lars Ulrich (waffling on about the NWOBHM) plus the more predictable promos and new band trailers (sensibly, with captions giving contact info). All this and an ancient Twisted Sister promo that Ray Palmer and I once spent a whole day in Rotherhithe watching being made. Cough!

We've grown up since then, and judging by 'Metal XS', so has the art of making video mags. Rotherhithe, however, is still to be avoided... ***NEIL JEFFRIES***

FREHLEY'S COMET: 'Live...+4' (Hendring)

JUST WHEN everyone had either forgotten this video had been made or else had spent hard earned cash on getting the original full-length US release converted to UK video format, Hendring decide to issue 'Live...+4' over here. The release comes nearly three years after the concert footage was shot at Ace Frehley's only UK show to date, and a full year after the US release.

Frehley's Comet at Hammersmith Odeon on March 19 1988 holds many memories for me, and such times are never to be forgotten and probably never to be repeated.

Ace mobilised the European Kiss Army single-handedly. A sell-out show with a multi-national audience, with well received renditions of Kiss klassics 'Cold Gin', 'Shock Me' and 'Rocket Ride' tucked in amongst a set of Frehley solo material.

Way back then, Frehley's Comet consisted of bassist John Regan, jack-of-all-trades Todd Howarth and drummer Jamie Oldaker. None remain with Ace today. Regan was the last to leave, having finally had enough, it's said, of Ace's bullshit. It's rumoured that the last straw came when Ace not only blew two gigs out for ridiculous and selfish reasons but also declined the offer from Gene Simmons to open up for Kiss on the 'Hot In The Shade' tour.

But I digress. 'Live...+4' features six live tracks from Hammersmith plus four promo videos. Despite the excellent camera work, the live stuff doesn't really make the gig visually exciting. In reality it wasn't either, but there was such an electric atmosphere about it. I guess you had to be there.

Of the promo videos, 'Insane' offers the most titillation as it's full of the sort of things Kiss fans have gotten used to in recent Simmons and Stanley dominated promos. Plenty of stockings, suspenders and high heeled nurses with acres of cleavage. Paul Stanley eat your heart out!

The annoying thing about this video, even though it's a good 53 minutes in length, is that UK fans are being short changed.

As far as I can recall, the American version features additional footage shot by Ace himself en route to the show and backstage. Plus the entire show is included rather than a mere six songs as is the case here. So what's the deal?

This is probably almost as much of a rip-off as the Kiss 'On Tour' boardgame I saw being offered for a ridiculous £65 at a toy collectors' fair recently. ***DAVE REYNOLDS***

SOUNDGARDEN: 'Louder Than Live' (A&M Video AMV870)

RABID SUB-POP war pigs Soundgarden are about to explode. This – approximately 40 minutes of guitar noise – is disturbing and graceful and liable to make your bottom bleed heavily.

When they get it right Soundgarden are a megaton performance experience and this, for £9.99, is the end of the world.

Filmed in grainy black and white for that ultimate epileptic nightmare, 'Louder Than Live' is essential viewing.

Six tracks captured at the LA Whiskey club in front of a heaving sea of bodies, featuring Chris Cornell trapping the nerves that other HM bands can't even spell.

With scant regard for decorum or unwitting roadies, Soundgarden gradually wind up the chaos until expensive guitars lie smashed and whining and no one is going home tonight.

Focussing as much on the crowd as the band, 'Louder Than Live' is surreal and deranged.

A stage diver is held aloft by the crowd like a sacrifice as 'I Awake' weaves its hypnotic pulse. 'Big Dumb Sex' is total anguish and terror from Cornell, killing his guitar with distortion, whilst 'Get On The Snake' owes as much to 'Apocalypse Now' as it does to Black Sabbath.

In the context of a live gig, Soundgarden's cover of Tap's 'Big Bottom' is both bizarre and deadpan. Only when Cornell takes the riff into the moshpit does it make sense, his guitar screaming in protest under the weight of the crush.

Such images of chaos are balanced by two MTV colour promo clips, for 'Loud Love' and 'Hands All Over', making 'Louder Than Live' an essential package for those who don't yet know what all the fuss is about.

Soundgarden are pop with a blow torch. The perfect band to blow up the decade. ***CHRIS WATTS***

GUN: 'Taking On The World...The Videos' (A&M Video AMV867)

I'VE ALWAYS found Gun's cheeky pop rock challenge to the big wide world a little unsettling. In the hands of pop promo person Tony Vanden Ende the band's conflicting images are even more apparent than on vinyl.

On the one hand Gun are aspiring rock dudes with a down-to-earth commercial suss. Peek-a-boo shots of models and motorbikes are thus in evidence. Yet Gun are also white, working class Glasgow boys and therefore require the trad grainy images of disused factories and aesthetic wastelands to reflect the band's roots and struggle. It may not be on a par with Simple Minds' piss-awful 'Belfast Child' epic, but Gun's lack of identity is clearly posing problems for the video men.

As a result the vids are high-gloss, high-tech and probably cost a fortune. All five echo 'Better Days' accent on performance, peppered with shots of the boys looking sulky. It's a formula that is only broken by the industrial concert footage for 'Money (Everybody Loves Her)' and 'Shame On You', the latter a collage of big-time stadium impressions that revolve around a lot of people looking happy.

Mark Rankin reveals the ominous fact that Gun are "a career". In fact, the perfect, faceless smooch-rock band with a neat line in designer imagery that is more Hard Rock Café than Monsters Of Rock.

'Taking On The World... The Videos' is scrupulous formula marketing.

A little expensive at £9.99 for 26 minutes, but the band's formidable audience won't quibble, because 'Better Days' was one of the smartest things about 1989.

By the way, whatever happened to Gun? ***CHRIS WATTS***

KONCERTZ

BRUCE DICKINSON and STEVE HARRIS: much better than Autopsy (Oh really?)

Pic Ross Halfin

Go south, young man!

IRON MAIDEN, WOLFSBANE
Mayflower, Southampton

"HAVE WE got any House music fans in tonight?" inquires Wolfsbane's Blaze Bayley, a grin a mile wide stretched across his face. "Well, you get the f**k out of the door!"

Bayley likes to keep his raps simple and effective; there's no preachin' for this boy. He knows he's got a single-minded entity for an audience with no time for House, Acid or Michael Jackson, and plays on it with almost shameless transparency, picking targets so obvious he couldn't fail.

But just watching him work an audience leaves you breathless. Two balconies up, inches from the ceiling of this old venue, the crowd ain't exactly fully paid-up howlin' mad shitheads.

"I was up there earlier," Blaze sympathizes. "The air's a bit thin so I can understand if you can't all stand up at the same time."

Pure genius.

Raps and Bayley's infamous Wonder Woman stage spins aside, Wolfsbane managed to cram a lot into their allotted 40 minutes – some 10 songs according to the trusty *Kerrang!*-ometer.

From gems like 'I Like It Hot' through the manic workouts like 'Manhunt' to new material like, wait for it, 'All Hell's Breaking Loose Down At Little Kathy Wilson's Place', the tongue-in-cheek title cut from the band's forthcoming EP (due out October 8).

It took a while, but Wolfsbane eventually overcame any feeble resistance. The band have long seen the South as a stronghold, and toured here regularly, and tonight it all paid off. Next time they'll be headlining.

In contrast, Iron Maiden's return to the South coast has been a long time coming. Last time they were here (on their 'World Slavery' tour six years ago) Bruce Dickinson almost almost brought the roof down by repeating a pledge he made to me before the show that the band would never play Wembley Arena. Of course, that's a promise long since reneged, but at least the band have made the transition with dignity. And, to be honest, who the f**k cares that Maiden are doing Wembley again when they're still prepared to graft at City Hall level too?

Of course, Southampton was the official debut of the new Iron Maiden (actually, they had made their unofficial debut at Milton Keynes Woughton Centre the night before) featuring former White Spirit/Gillan guitarist Janick Gers in place of old Adrian Whatsisface, an integral cog in the Maiden machine if ever there was one.

And although Gers may be just a shade prettier than Gary Moore, there's no denying the man can certainly play. Never content to merely ape Whatsisface's guitar parts, tonight Gers made much of the material his, re-working the solo to 'Two Minutes To Midnight' and adding a new guitar part to the intro of 'Heaven Can Wait'.

However, the real benefit Gers has brought to Iron Maiden is his willingness to run about, giving the previously overworked Dickinson the opportunity to ease off a little (indeed, Dickinson didn't even bother to take his jacket off until two numbers from the end) and bringing the best out of sparring partner Dave Murray. Whereas previous Maiden tours have been marked by Murray and Whatsisface's competition to see who could move least over 90 minutes, tonight Murray was (almost) a livewire, working the stage and, gasp, even smiling.

After the ever more excessive staging of previous tours, culminating with the extravagant 'Seventh Son...' set, this tour is refreshing back-to-basics, with no real surprises save the fact that 'Die With Your Boots On' has somehow managed to maintain its place in the set. The lights were efficient (bathing the audience in red for the chorus of the first

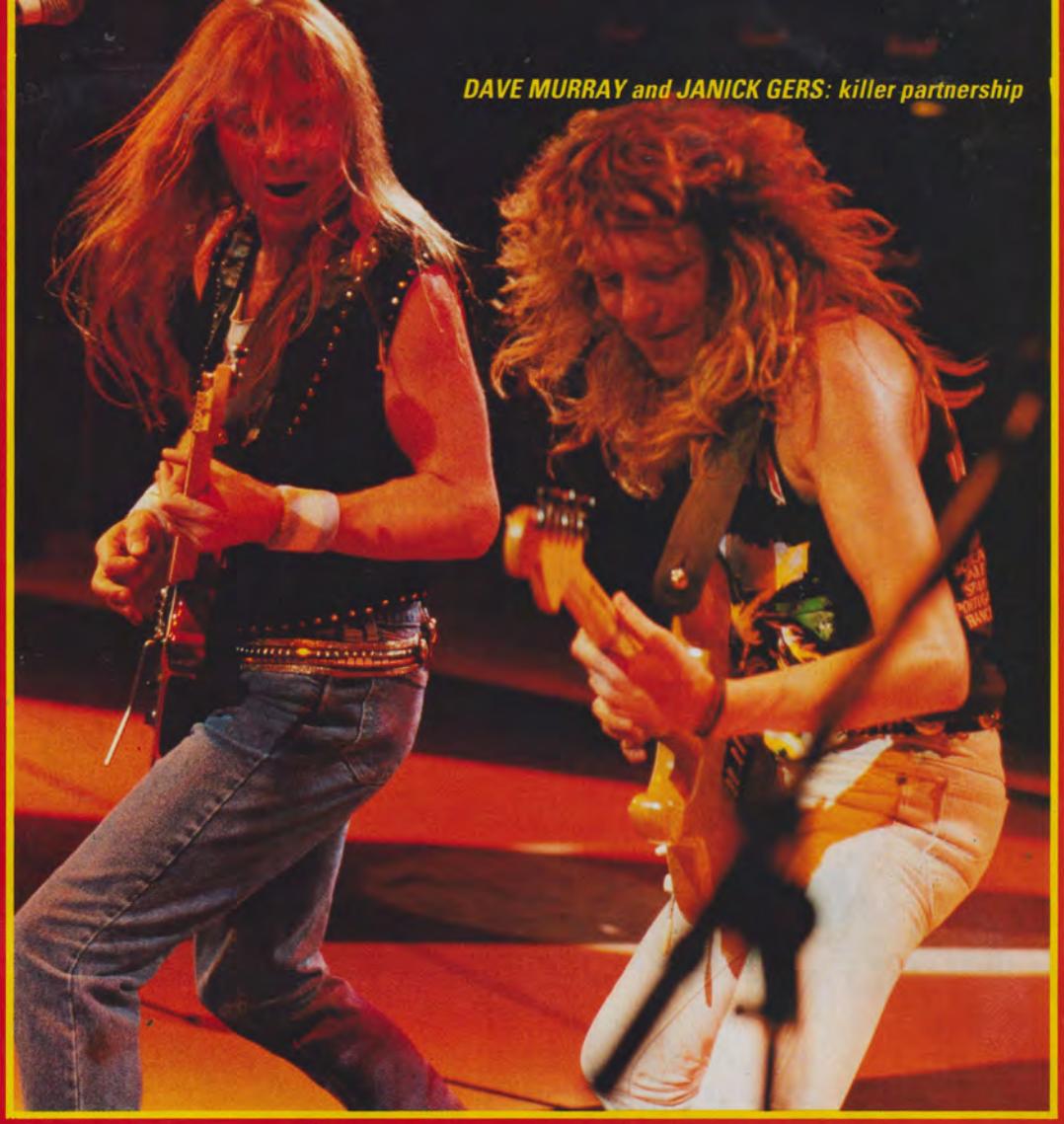
encore, 'Number Of The Beast', was certainly an effective move) yet never flashy, the backdrops were sparingly used, and Eddie appeared on schedule during 'Iron Maiden', the final song of the main set *(Sadly, the 'new' Eddie wasn't quite ready for this gig, but he should be up an' running by the time you read this – Ed)*. Even Dickinson had quit trying to single-handedly push back the frontiers of fashion and settled for trousers a little more becoming.

All of the new 'No Prayer For The Dying' album (bar 'Mother Russia', 'Run Silent, Run Deep' and 'Fates Warning') got an airing, the band wisely choosing to dispatch the unfamiliar material in two easy-to-digest chunks. As the highest entry into the singles chart this year, 'Holy Smoke' unsurprisingly got the biggest roar. To thunderous support Dickinson made the point of its total lack of radio airplay and also revealed that the video too had received a ban for being 'demeaning to women'. But then again Dickinson was the man responsible for writing 'Dive! Dive! Dive!'.

As Iron Maiden ploughed through their classics – 'Wrathchild', '22 Acacia Avenue' and 'The Trooper' – it was almost frightening to witness the fanaticism that they inspire. You almost get the impression that should Dickinson ever choose to order the audience to top themselves, then Southampton mortuary would be in for a busy night.

Although Southampton was never the definitive Maiden performance (first night blues reduced the intro to 'Two Minutes To Midnight' to embarrassed silence, while Nicko McBrain chose to start up 'Run To The Hills' whilst Dickinson was trying to introduce Janick Gers), it was a set full of relaxed humour and human vulnerability.

The night before I went to see Autopsy, and ya wanna know something? Iron Maiden were a million times better. ***PAUL MILLER***



DAVE MURRAY and JANICK GERS: killer partnership

NICKO McBRAIN: run for the set list!

Pix Ross Halfin

The Kerrang! Koncertz Kardiak Kwota – we tap in to the heart of Metal!

ALIVE AND SKREAMING

GROPING NURSES

STABLE

DANGER LIST

DEAD

'Soul asylum

Pic Mark Leialoha

WARRIOR SOUL (Kory Clarke): trippin' on life

WARRIOR SOUL
Cactus Club, San Jose

"WE'RE FROM New York Shitty, we're from New York Shitty, we're from New York Shitty, we're from New York Shitty, we're from New York Shitty... We're not some poseur f**kin' LA band." Kory Clarke doesn't believe in doubt. Vacillation. Indecisiveness. Whether he wants you to know simply what part of the USA Warrior Soul are from, or what he thinks about life, or what he thinks about you, Kory makes sure you get the point. Warrior Soul are all about points. Those made, those scored and those thrust at you in this band's unique way.

The whole band are bang on it, but it's impossible to deviate from Kory Clarke for longer than a minute. A spinning top of stubble, mane, denim and crusty old boot, Clark spins 360s in self-perpetuating bursts, arms flailing in moves of near-tribal aggression, what's seen of his face twisted into the meaning of the words he spits raucously out. Kory Clarke isn't just performing, or singing lyrics, or being in a hard rock band. He's on a crusade of his own beliefs and convictions, and he intends you to get the f**king message.

"This one's a song that the record company didn't want on the album, until I spoke to them and then they saw my logic. 'Trippin' On Ecstasy'." The song is a fine example of just where Kory Clarke will take an issue and force it home all the way despite opposition, and he performs with the venom and zeal of a man vindicated by his forced decision. Which is how Kory approaches the whole set. Zealously.

The crunchy swagger of 'Downtown', the surely-a-catchy-hit genius of 'Charlie's Out Of Prison' (a brilliant song slightly underperformed here) and the power of 'Lullaby' are all proof of just where Warrior Soul are heading.

This is a band too good to languish in the clubs for much longer, because whilst the band are good, Kory Clarke is a star. Waiting for the big stage. Begging for a large enough spotlight to keep up with him. Wanting a larger platform for his personal brand of youth education.

Kory Clarke will end up as prominent as Axl Rose in the '90s. You can call that a loose prediction or you can call it an inevitability. And when you see Warrior Soul, and Kory Clarke the whizz-ball of flurried intense energy, you'll know the latter's a formality of time. ***STEFFAN CHIRAZI***

Fork off!

AUTOPSY, PARADISE LOST, DARKENED
Power Station, Liverpool

THERE IS justice in this world after all, it would seem. Just a handful of awful songs into Darkened's set, word reached me that they had been summarily dropped from the bill of a forthcoming Obituary gig at this venue.

They have a singer/rhythm guitarist who is so fixated by James Hetfield that he's even grown the top-lip bum-fluff, and they play the naffest Metallica-style riffs it has ever been my pleasure to hurl abuse at.

A sigh of relief echoed all about as they finished.

The sense of anticipation in the crowd before Paradise Lost's performance was palpable. This Halifax-based band have been building up a solid and steady following over the last couple of years and their 'Frozen Illusion' demo ranks very highly in my personal Death Metal chart.

Gregor Mackintosh and Aaron Aedy's guitars create some of the meanest, moodiest and meatiest riffs imaginable, while the rhythm section of Stephen Edmondson (bass) and Tudds Archer (drums) gives little away in terms of heftiness.

Vocalist Nick Holmes' particular version of the obligatory demonic growl, while sometimes sounding like a sucking drain, does, for the most part, carry a degree of musicality with it, and in many respects this is what carries Paradise Lost one step further up the ladder.

There was no excuse, however, for Autopsy.

Their problem stems quite some way from the ego of Chris Reifert. All bands needs a focal point during a live performance and this is, of course, usually the vocalist. A guitar-playing, bass-playing, or simply a microphone-holding frontman is fine, but Chris Reifert wants to be the star, so he sings from behind his drumkit and instantly you have nothing to grab your attention.

And I used the word 'sings' largely with tongue in cheek. It's really more like muffled blasts of incoherency mixed with shagged-out gasps for breath as Reifert's bronchial assault bored us to tears.

The final straw broke the camel when we waited 20 minutes for an encore and roadies wandered through the crowd showing people a burned-out fuse, asking if anyone had either a spare or some Bacofoil.

Autopsy might have carried this gig if it weren't for Chris Reifert and a 10p fuse.

But take consolation from the fact that they're well-named – watching this really was like inspecting a stiff.

DAVID GALBRAITH

Pic David Willis

PRONG: two pints of warm Newkie Brown and a packet of crips, please

PRONG
Riverside, Newcastle

PRONG ARE the bastard son trio lost to the media fury that was Faith No More. Alone and commanding stages infinitely smaller, and audiences who could patently do without Mike Patton's bare torso, Prong are bearing out a bloody myth built on their first major, 'Beg To Differ'.

If the Riverside is only half full then it's not because Prong are doing anything wrong. There were points in their catalogue of mistrust and glorious hate tonight that never doubted, knew or understood wrong. Though, if that all sounds improbably dramatic, the sheer spiteful energy they doled out was, as a counter, utterly cheek-smacking in its informality.

A few at the front recognise first and foremost the utter brutality, slamming hard off each other, buoyed violently as guitarist/vocalist Tommy Victor declares, *'The lost and found/Lost in a crowd/Look what they've found...'* ('Lost and Found').

One dick, kitted out in natty surf shorts and T-shirt despite the gale force winds whipping it up outside, comes off the stage at a crazy angle, planting his size nines straight in someone's face. The throng jockeys for position momentarily, then throws itself back at the stage.

Victor looks on, startled by the fiery mass, though confused by those standing still at its fringes, one of whom lobs occasional empty plastic pints.

The shocking impact of sound crafted on their album is almost reproduced wholesale. A genuine surprise, and certainly not unwelcome as the terrifying snap of drums and blustery hail of guitars penetrates in a rhythmic sway that creates both a Moshing pit and hardened fingers of dancers coming out of it.

'Beg To Differ' has every point covered, until the stage becomes cranky with a technical dazzle that cuts guitars and creates spaces. Victor raves about the delights of Newcastle Brown, though he later confesses it could be chilled a little more, but was still considering a tattoo of its label.

Its infamy intact, they lead us to a bloody finish, and the undeniable truth that Prong are performing to under-populated clubs when they really deserve nothing less than cruddy stadia.

Though when it does happen, and it surely will, at least we'll be able to say that we told you so.

PHIL WILDING

Duke of Earle

Pic David Willis

STEVE EARLE: no Nelson/Timotei-type hairdos for this man!

STEVE EARLE
Town And Country Club, Kentish Town

THE LIGHTS go down and before you know it Steve Earle has sauntered onto the stage, plugged in and chowed down on 'The Highway's Mine'.

Steve Earle is another in a long, long line of gritty realist Stateside rock 'n' rollers, from Woody Guthrie through to Bob Dylan, on to Bruce Springsteen and John Cougar Mellencamp. Jon Bon Jovi aches to be this kinda performer but he's too worried about how his hair looks. Earle, on the other hand, couldn't give a f**k. He sure ain't washed his long greasy hair to celebrate the second of three sold-out London shows, and the last thing he's bothered about is the glitz of the thing.

Nah, it's music that matters, and that's all that you get from Steve and his six-piece band. The mentality here is that of the good ol' boys; if you wanna see flash effects and people spinning round on wires, then go to the circus. But if you wanna boogie...

And boogie Earle most certainly did, although it has to be said that it took more than a wee while to light the blue touch paper. It certainly wasn't a problem with material – 'Promise You Anything', 'The Devil's Right Hand' and 'Country Girl' are all good country boogie – but somehow the place didn't get hoppin' for quite a while. Maybe it's because the audience are uniformly old. Maybe it's that the band don't really seem to have gotten into it tonight, but something is missing!

Earle, it has to be said, doesn't exude great charisma, and as a figure on the stage doesn't command any particular attention. However, once the band decided it was kosher to have a good time, then things took an upward swing.

New album 'The Hard Way' took a fair old battering, which was a good thing for a new convert like myself. And, boy, are there some good strutters on that record. 'Esmerelda's Hollywood' broods with a dignified intensity, while 'Justice In Ontario' tells a tale that needs some unravelling, but which betrays a dark sense of menace, especially when a slide appears on stage of some hard looking dudes behind a banner proclaiming 'Satan's Choice'! But it ain't all a downside. 'West Nashville Boogie', 'Regular Guy' and of course the mighty 'Copperhead Road' are all uptempo, slap in the face kinda stuff that nobody could ignore.

Is Steve Earle *Kerrang!* material? That's for you to decide, I guess. His album is truly monumental. His live performance? Well, I'm reserving judgement until next time around – but I bet Bon Jovi woulda loved it!

HOWARD JOHNSON

SMELL FUNKY BEAST
Marquee, London

BACK IN the days before funk Metal had anything to do with Hardcore, bands like Smell Funky Beast abounded around the scene unchecked. Loads of erstwhile combos just letting the music move the mountain and never really getting the hang of live performances.

Then Faith No More arrived in the UK with 'Introduce Yourself' and blew all that stuff out the window.

Nowadays the whole world wants the funk-o-matic carpet con – all the crap end pedestrian soft-rock mutations such as High Bias with a smidge of slap-bass for the bandwagon. At the other end is the heaving Hardcore avalanche of Bad Brains. Somewhere in the middle you'll find Smell Funky Beast.

Musicianship – the bit where you're impressed with fast fingers – rides high on the list of 'Beast priorities.

Natch, an instrumental is the only place to start a set for any such combo worth its salt, and digits do indeed wank the plank. But I still find it hard to concentrate.

The band – guitarist Toby James, bassist Beanz and superlative drummer Santos De Castro – weave a pretty deft path through some Zeppelinesque rifferama and flurries of inspired individual busking. Guitars weep and produce notes that shouldn't exist. Bass and drums unite with unarguable strength, forcing a snappy groove, and at least the girls had the good manners to dance.

Yet Smell Funky Beast lack the eccentricity that would stop me forgetting their name.

They need a frontman and flamboyance, the f**k-you attitude revisited and material of real variation to create a lasting impression.

The feeble Brit funk Metal scene should follow the Atom Seed and shake itself awake. Or go back to the pub and get its face blown off by True Grit. Anything, really.

CHRIS WATTS

MANDRAGORA
Art College Basement, Brighton

4

IT REMAINS to be seen whether Mandragora can escape the trap of becoming mere festival fodder, and instead elevate themselves to a more successful, fashionable freakout.

In the meantime, for one of Sussex's finest purveyors of good vibes and alternative merrymaking, things do seem to be going extremely well in Europe where perhaps the public and the press are less suspicious of the band's cosmically-induced, highly intelligent rock.

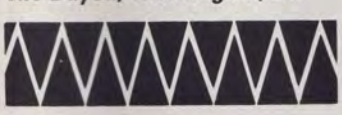
I feel sorry for Mandragora in the long run – they are good enough musicians and songwriters to be able to set their sights higher than the trippy rock scene, but they are shackled by the image and will face a battle of epic proportions against the passive punter's misguided preconceptions if they are to grow further.

If the band are willing to sacrifice the ethics of their thinly disguised hippy roots then doors will indeed open for them.

Betrayal of the scene that has nurtured them thus far might seem a high price to pay for the success of a band that wear their hearts on their flares and who are proud of their origins, but Mandragora are easily good enough to forge ahead and impress the hell out of people who might otherwise not really give a flying Hawkwind about them.

COLIN REED

HR
The Bayou, Washington, DC



GREETINGS FROM the District Of Columbia, home of the 'I smoked crack with the mayor' T-shirt, murder capital of the US.

This, my fellow droogies, is HR territory.

Ducking into Georgetown's excellent Bayou Club, momentarily escaping the suffocating atmosphere of paranoia and racial tension that engulfs DC, I am immediately struck, even dumbfounded, by HR's swirling magic.

Rest assured, this is no ordinary musical offering.

Leaving their legendary alter-band Bad Brains in some distant universe, vocalist HR/Joseph I and skinsman Earl Hudson have blended a motley sonic palette – horns, keyboards, percussion, bass and dual guitars – into an invigorating reggae fusion which borrows freely from jazz, funk and Hardcore.

Without relying on formulas and clichés, HR have successfully brought reggae into the '90s. And they've done so without sacrificing a single iota of the spirit and intensity of Rastafarianism.

Mainman Joseph I is himself a vortex of Rasta energy. Be it a spontaneous backflip or a soulful cry, his every gesture seems inspired; his delivery never falters. Rarely have I witnessed such conviction in a performer. The man is simply devastating.

In spite of – or even because of – their stylistic differences, the various band members function nicely as a living, breathing, unified musical beast. Even on a small, crowded stage there's plenty of spotlight to go around. Know what I mean?

Like the rest of the audience – an unlikely collection of Thrashers, Deadheads and Rastafarians – I am left somewhat awed by what has been a singularly uplifting experience.

Think I'll grow dreads.

ROBERT SZYMANSKI

NEW ENGLAND
Stick Of Rock, Bethnal Green

I WENT to the Stick Of Rock last night expecting to see just another pub band.

Could New England show me anything new? Damn right they could!

They have such a diverse list of influences that their music is refreshingly different, and despite this being only their third gig together, they gelled well.

The four-piece were put together by former Atom Seed bassist Chris Huxter, who along with Paul McKenna, Dave Cooke and Ian Winters sure knows how to construct a live set; opening number 'Real Live Mind' is *not* a track you can sit still through!

I've not seen a pub band so convincing for ages, and when vocalist McKenna asked, "Who wants to be a millionaire?" during 'Money', you know for sure that New England do.

'Power And Glory' gave Cooke an excuse to show off his guitar skills, using the instrument like a fishing rod to pull in the crowd. Then came an oppressive sound, as a tank division of heavy drums rumbled over the audience, while the guitar soared above us like a Spitfire and Huxter's bass picked off any survivors. McKenna declares 'War' on our ears.

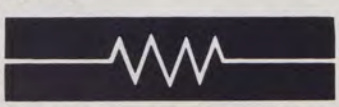
Then, by way of contrast, came the haunting 'Is This What Love Is?', which shows that you can cater for both the hardcore rock fans *and* the radio.

'Nine' and 'Communication Breakdown' were disappointing, but things were saved by 'Satellite', which opened with a cosmic guitar solo then took off into orbit in true Space-Ace style.

A good night out, and I look forward to hearing a lot more from New England.

CRAIG CAMERON-FISHER

JOHNNY DIESEL & THE INJECTORS
St George Leagues Club, Sydney



WHAT NEXT? That's what Johnny Diesel & The Injectors must be asking as they haul themselves through this tour before laying down their second album.

This tour is in support of nothing but a boring single called 'Please Send Me Someone To Love' from Kylie Minogue's big screen flop, 'The Delinquents'. If that had been the only new song tonight, I think I would have jumped off a bridge on the way home.

But the rest of Diesel's new stuff is as superb as you'd expect it to be. Neat, concise, rootsy rock 'n' roll that promises to make an album every bit as memorable as their first. Songs like 'Ain't Necessary', 'Frying Pan' and 'Only Got The Blues' went down well. A ball-buster called 'Enemies', though, was easily the best. A punchy hook and solid axemanship left this ditty sounding better than 90 per cent of those on offer on that eponymously titled debut.

Things really started cookin' with 'Lookin' For Love', followed by two newies and then 'Comin' Home', making the show brisk and entertaining, with the scaffolding stage set making a nice backdrop to the slick but unelaborate light show. However, I have to say that the whole set-up started to go horribly wrong when the band trotted out the obligatory 'Let The Good Times Roll', full of guitar histrionics from Mr Lizotte (*aka* Diesel). The drunk behind me was screaming, "Stop wanking and play rock 'n' roll!" I, sober, I couldn't have put it better myself.

Johnny obviously didn't hear, because despite the comparative silence when the band left the stage, he came back and began the encore with *another* silly solo.

The Diesels then fired into a cover, 'Little Sister', which included yet another piece of mindless sonic masturbation. Boredom sets in.

When Lizotte first hit the scene, we were all impressed with his guitar-playing ability and appreciative of the opportunity to hear it live. But, jeez, we know he can play the bloody thing now, and the things which attract people to see the band live are SONGS.

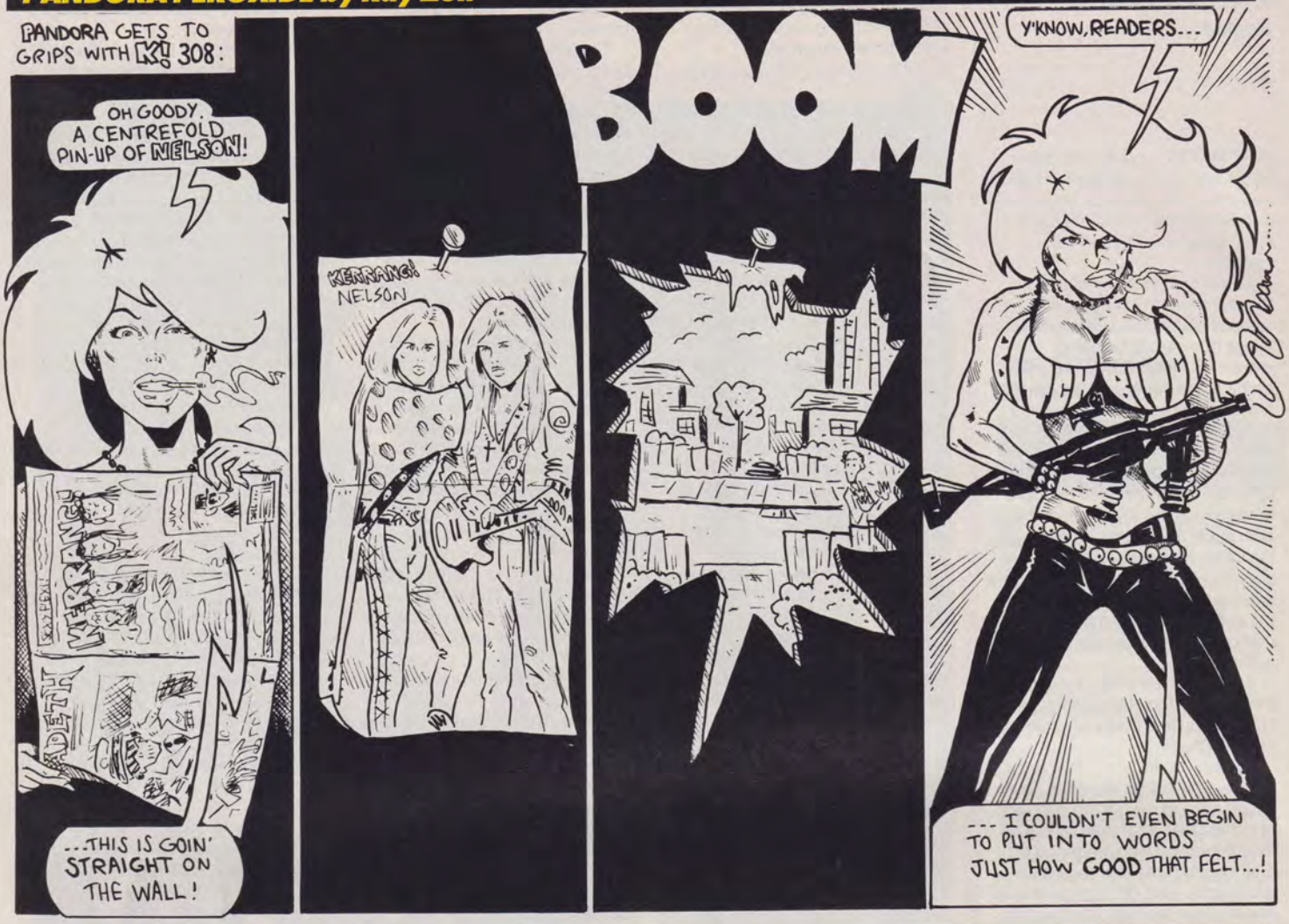
If only the Diesels would accept what they are – an Australian pop-rock band with an uncanny ability to write quality songs.

Honest, respectful, straight down the line, rootsy, *Australian*. Just remember, Johnny, when you're in the middle of some incredibly difficult traditional blues solo: most of your audience is yawning.

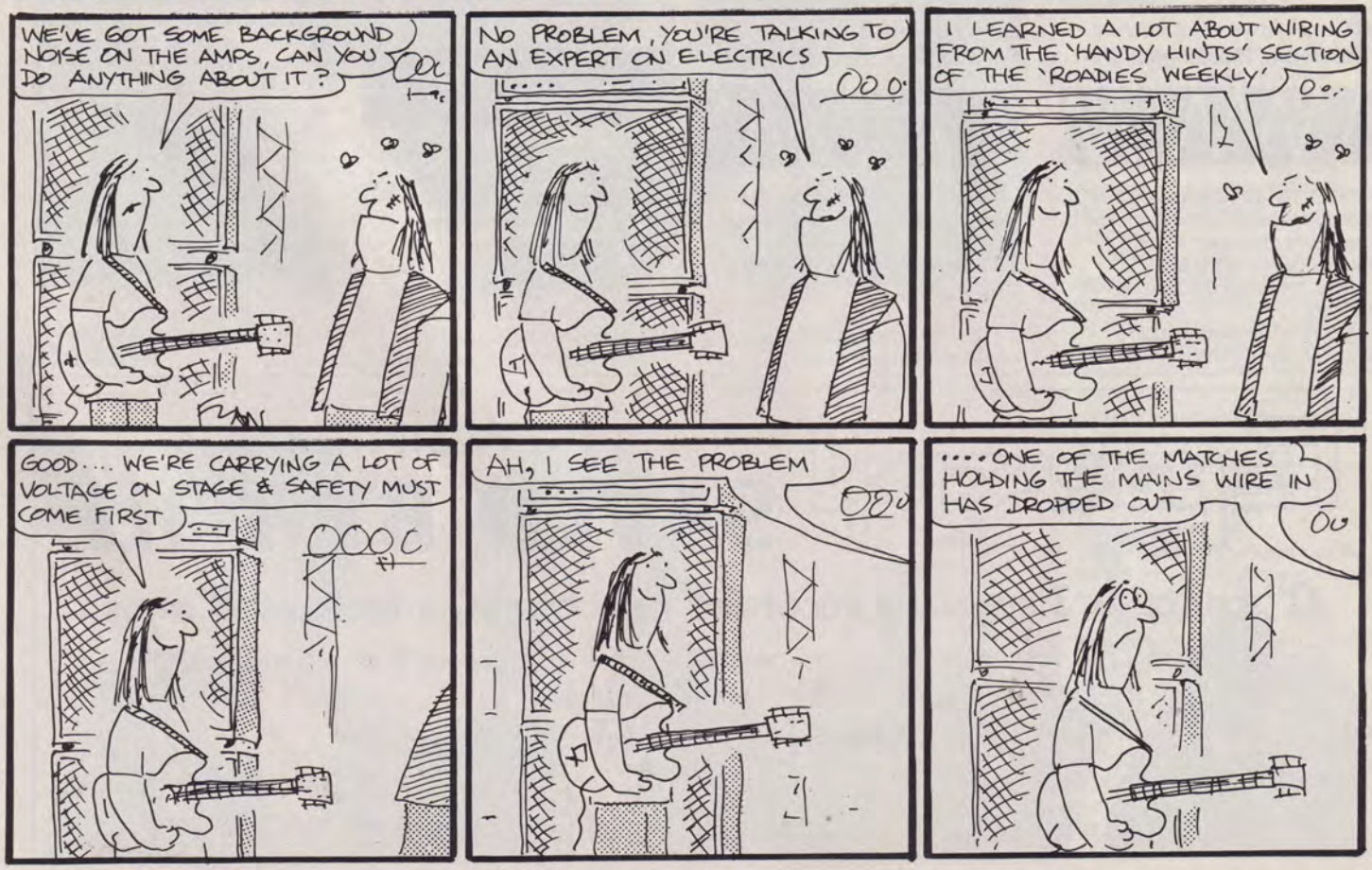
But Australia's Yngwie Malmsteen? I f**kin' hope not!

STEVE MASCORD

PANDORA PEROXIDE by Ray Zell



BRICK OUTHOUSE by Kevin B Flannery



FREE SEX!

***KERRANG!* IS the world's sexiest Heavy Metal magazine.**

In celebration of this undeniable fact, we're currently giving away a sexy series of four double-sided cover-mounted FREE Flexi-Discs.

Called 'Sexy Flexis', said 'Discs feature exclusive tracks from some of the sexiest names in Heavy Metal.

The first FREE 'Sexy Flexi' (catalogue number SEX 1) wuz given away a coupla weeks ago and featured never-before-heard cuts from two of America's sexiest rock acts: SKID ROW and WINGER. The second FREE Flexi (SEX 2) featured all-exclusive, all-sexy tracks from UK scumbags DOGS D'AMOUR and US retro-rockers BURNING TREE and was enticingly attached to last week's Big *K!* No matter how excited you were upon receiving this very week's ish you can't fail to have spotted the FREE Flexi (SEX 3) attached to the cover, featuring sexy new cuts from the ALMIGHTY and OVERKILL!

But will you be able to contain yourself if we tell you that *next* week we've got *another* fab FREE Flexi-Disc comin' your way! This fourth one (SEX 4) features sexy new stuff from HARLOW and the KILL CITY DRAGONS!

The Harlow track is the previously-unreleased stormin' studio cut 'Day By Day', while the Kill City Dragons hit ya with another *Kerrang!* exclusive: a previously unreleased demo entitled 'Devil Callin' '. Believe us when we say that both these tracks are *well* sexy little numbers!

So don't dare miss the next sexy edition of *Kerrang!* – issue number 310, on sale Wednesday October 3. In fact, why not fill in the sexy request from (opposite) for your local noiseagent?

Pic Ross Halfin

TERESA STRALEY of Harlow (main pic): exclusive Flexi-Disc FREE with next week's* Kerrang!, *backed by a brand new studio cut from the Kill City Dragons (Billy G Bang inset below)!

Pic Dave Willis

DEAR MR LOCAL NOISEAGENT,

Hello, sexy. I understand *Kerrang!* is currently giving away a sexy series of FREE Flexi-Discs. Can you please reserve/deliver *Kerrang!* for me from issue 310, cover dated October 6, wot features the fourth of these FREE Flexis containin' sexy new tracks from Harlow and the Kill City Dragons! Thanks.

NAME.....

ADDRESS.....

.....

VIEW FROM THE BAR

■ 'ALLO BOOZERS, how ya danglin', doodies? The old skeleton still hanging the right way up, we trust?

Goooooood! As for us, *wellll*... how can we put it?

(Might I make a suggestion? – 'Bar Ed.)

Thanx, boss. But we said 'how' not 'where'...

How about like this: it was a night quite unlike any other we have ever experienced here at 'Bar HQ...

Yush, the **Luvverly Golden Optics** were glowing fit to be the lightshow on the next **Pink Floyd** tour. And yush, you could ackshully feel the **Death-Deck** (cranked to a gizzard-grinding 111, natch!) making cracks in yer cranium a mile away.

But this was... different.

Y'see, booze-hounds, it was the night of Tuesday September 18, 1990. 20 years ago to the day, in FACT, since the One And Only One **Jimi Hendrix** did the weird thing and died...

As you can imagine, it threw something of a damper on the evening. We just kept drinking and didn't know what to do... except maybe wack some prime-time Jimi on the trusty ole Death-Deck.

This we did...

Krusher, it was, who performed the necessary, yanking a beer-stained and fag-butted copy of **'Electric Ladyland'** from his saddle-bag and lashing it instantly to the double-D...

"He was probably swallowing the sleeping pill that killed him right AT THIS VERY MOMENT!" he sobbed as he placed the needle in the groove...

And that's when we had – there really is no other way to put it – the JIMI HENDRIX EXPERIENCE!

That'sh right, boozers. Chopping down mountains with the palms of our hands, we were. 'Purple Haze' rushing through our brains, it was. And in the distance, two riders were approaching...

■ ONE WAS called **Noel Redding**, once the bass player of the fabled **Jimi Hendrix Experience**, now the author of **'Are You Experienced?'**, a bitter assault in which Redding claims to have been ripped off not just financially but – gulp! – artistically!

"He wouldn't let me include any of my songs," bleats the hapless four-string puller.

Well, it's hardly surprising, is it, Noel? Not if when the Master did allow you a shot at it all you could come up with was that **'Little Miss Strange'** or whatever that pile of shit you recorded for 'Electric Ladyland' was called...!

■ AS FOR the other rider... why that's **Mitch Mitchell**, once the drummer in said Jimi Hendrix Experience, now the author of – you guessed it – **'The Hendrix Experience'**, his own version of events, also nicely timed to coincide with the 20th anniversary of the death of his erstwhile (and only) claim to fame...

Mitch's memories of Jimi, it has to be said, are much kinder. But then, Mitch does admit his memories of his time as a stone-free member of the Experience are somewhat on the – cough – vague side...

(It's like the man said, if you can remember the '60s, then you weren't really there!' – Far Out 'Bar Ed.)

The FACT is, boozers, if you want to read a really informative and unbiased account of the low life and high times of Mr James Marshall Hendrix, we here at 'Bar HQ would you refer you whole-heartedly to yet another volume also about to hit those 20th anniversary book-shelves entitled **'Jimi Hendrix – Electric Gypsy'** by Messrs **Harry Shapiro** and **Caesar Glebeek**.

Yup, we know: cruddy title. But what a fuggin' good read...

In the meantime, this one's for you, Jimi... Altogether now, boozers: *'FLY OH MY SWEET ANGEL/FLY ON THROUGH THE SKY!'*

And remember: if there is such a thing as a heaven, it must have a hell of a house band...

■ AND SPEAKING of legendary guitarists and their, uh, artistic eccentricities...

As you will no doubt have gathered from our recent cover story on **Queensrÿche**, guitarist **Chris De Garmo** was, at least according to singer **Geoff Tate**, "never out of the control room" during recording of the band's new **'Empire'** opus...

Intense wasn't the word, apparently. However, the rest of the band were content to just string along as long as things seemed to be staying reasonably on course.

The only moment of real panic occured when the, er, gifted guitarist discovered he had run out of **Tutti-Fruities**...

Don't look like that, it's a FACT! So addicted has Chris become to the teeth-gluing kiddie sweets that he ackshully has them imported from **England**! (You can't get 'em in **America**.)

Natch, when he discovered mid-recording that he'd run out he was so upset he sat down and wrote a song about it: **'Another Rainy Night (Without Tutti-Fruity)'**, which can be found on the new album... Honest!

Pic Nick Charles/Photofeatures Int

■ *FAMOUS COUPLES IN WMSMLT pose, Part Two: No, it's not **Vince Neil** of **Mötley Crüe** and **Jon Bon Jovi** caught cack-handed in heavy making-up routine. It is, in FACT, if you look very closely, **Lorraine Lewis**, formerly of **Femme Fatale**, and **Jan Kuehnemund**, guitarist in well-known male-impersonators **Vixen**.*

What are they doing here, though?

*Well, it certainly ain't ligging backstage after the band's show at the **Town And Country** last week. We know that because THERE WAS NO LIG!*

Sheesh! We know they're girls and all, but we didn't know they ackshully meant all that "getting our beauty sleep" stuff...

*Huh! Tell that to **Lemmy**...* (Better still, look in the mirror! It's too late! – Bitchy 'Bar Ed.)

HARGH! HARGH! HARGH!

■ *FAMOUS COUPLES in We Must Stop Meeting Like This pose, Part One: **Slash** and **David Bowie**.*

'Course, these two go back a loooong *way. **Slash's** mom, in FACT, was the lady responsible for designing all old Bo's clothes in the one film he ever made that we here at 'Bar HQ didn't fall asleep watching, 1975's **'The Man Who Fell To Earth'**...*

There! Betcha didn't know that, eh boozers? But what are they doing together here, though?

Barely standing up, by the looks of it...

HARGH! HARGH! HARGH!

Pic Nick Charles/Photofeatures Int

■ *FAMOUS COUPLES in WMSMLT pose, Part Three: No, it's not* ***Lorraine*** *and* ***Jan*** *again. It is, in FACT, if you take your head out of your arse, none other than* ***Taime Downe****, singer with* ***Faster Pussycat****, and* ***Zak Wylde****, guitarist extraordinaire with* ***Ozzy Osbourne****...*

But what are they doing here together?

Jeez... can't you think of anything else to say, boozers?

'S'funny, 'cos neither can we...

HARGH! HARGH! HARGH!

Pic Nick Charles/Photofeatures Int

■ WE'RE GONNA talk about something really frivolous now, like last week's **Concrete Convention** in **Los Angeles** – a music biz convention featuring invited panellists from bands, record companies, magazines, radio, television... you get the picture – a load of no-hoping nobodies talking about nothing interesting – er, we mean answering questions – from an audience made-up of more the same, plus the added bonus of several hundred real fans...

Strictly **Yawnsville** usually, of course. Although this year's event did throw up a couple of genuinely HARGH! HARGH! HARGH! moments...

Rick Nielsen of **Cheap Trick** was asked what he did when he woke up on tour next to a big, ugly, fat groupie.

"Tell her to make breakfast," Rick replied non-plussed.

Later on, commenting on the much-publicised current state of good health being enjoyed by another of the panellists, **Dave Mustaine** from **Megadeth**, one fan said:

"Jeez, Dave, you look as though you could use a drink..."

Mustaine's reply was swift and merciless: "F**k you, dude!"

Further more, a pretty blonde exec from CBS Records then actually made him blush by asking: "So tell us, Dave. You have such beautiful hair, do you shampoo *and* condition it when you wash it?"

(Not me, I just wanna wash my hair and go! – Vidal Sassoon 'Bar Ed.)

Best of all, though, was the question to end all questions that one perceptive young fan asked **Joey Allen**, guitarist in **Warrant**: "Can you, hand on heart, honestly say you played *all* of the guitar parts on your last album? Because I don't believe you did..."

A hastily stammered "No comment!" was the best the poor cherub could manage by way of a reply to that one...

Always nice to meet a regular reader, eh fellas?

HARGH! HARGH! HARGH!

■ MEANWHILE, SEVERAL hundred miles away across the hot desert, the owners of the **Hard Rock Café** were celebrating the opening of their latest emporioum in **Las Vegas** by erecting a 2,000-capacity tent and hiring **Aerosmith** to play in it...

Sounds like the kind of good lig we shoulda been at, huh?

Well, ackshully... The PA was so full of sand it blew up four times during the band's set, and at one point they were forced to leave the stage for almost an hour – during which time the packed crowd got so restless that several fights broke out and more than 40 arrests were made!

■ WE LEAVE you this week, boozers, with, as ever, a suitably mind-fraying array of brain-squeezers to be drinkin' about until next we cross barstools.

And believe us, all that follows is true. It is all FACT...

Can it really be true that those nice boys in the **Grip**, firm faves of the great *K!* as they're never backward in coming forward when it comes getting their rounds in, have thrown in the towel and called it a day?

Well, **Willie** and guitarist **Mark Keen** seem to be up to something at the moment all right – writing and recording, we hear – but whither the **Other Two**, as they were always affectionately known here at 'Bar HQ?

Nowhere round here, that's for sure...

And having lost both his bass player and guitarist in the last few weeks, don't laugh – but believe it or not **David Lee Roth** was said to have contacted his erstwhile guitar-pickin' best-bud **Eddie Van Halen** recently with a view to... well, you can guess the rest.

"Over my dead body!" Young Ed was said to have cried, in something approaching the amusement with which we here at 'Bar received the news...

And is there any truth in the *hideous* rumour that **Bruce Dickinson** is planning to turn the furry leg-warmers he wore on the last **Iron Maiden** tour into a two-foot tall Cossack hat in time to sing **'Mother Russia'** (from the new album) on the forthcoming Maaaaaiden tour, or are we just being spiteful? Nooooo!

And lastly, congrats to **Queensrÿche**, whose new **'Empire'** album just crashed the UK charts at Number 13 – the band's first ever Top 20 hit in this country...

(Just shows you what a cover of Kerrang! *can do for you! – Right On 'Bar Ed.)*

HARGH! HARGH! HARGH!

SEEE YA!

■ *WITNESS BELOW our crushingly old mate* ***Ian Gillan*** *– a man We Must Stop Meeting unless someone teaches him some decent dress sense – reacting in a most ungentlemanly fashion to* ***Howard Johnson****'s recent review of the Gillan* ***London Town And Country Club*** *show. Hojo's crime? Not that he deemed the gig to be yawningly average, but that he dared to comment on the naffness of the infamous Gillan trousers!*

(Very) Old Gill immediately faxed 'Twang' from the ***Bremen*** *branch of* ***Mr Buyrite*** *and awaited our reply – not any snivellin' apology, natch, but a blackmail note. He admitted defeat by return fax but declined to pay up so here's the picture anyway.*

It might look like a load of old bollocks to you, but study it closely and you'll see why it wins him the hitherto uncoveted ***Golden Plum Cup*** *for his sheer balls in coming clean. HARGH! HARGH! HARGH!*

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

METAL CHARTZ

ALBUMS

1 – EMPIRE **Queensrÿche** (EMI USA)
2 1 BLAZE OF GLORY **Jon Bon Jovi** (Vertigo)
3 3 THE REAL THING **Faith No More** (Slash/London)
4 – TIME'S UP **Living Colour** (Epic)

Pic George Bodnar

LIVING COLOUR: a timely new entry at Number Four

5 2 PERSISTENCE OF TIME **Anthrax** (Megaforce/Island)
6 4 FLESH AND BLOOD **Poison** (Capitol/Enigma)
7 5 STILL GOT THE BLUES **Gary Moore** (Virgin)
8 6 RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Bros)
9 7 TYR **Black Sabbath** (IRS)
10 16 THE WALL **Pink Floyd** (EMI)
11 11 PASSION AND WARFARE **Steve Vai** (Food For Thought)
12 8 HARMONY CORRUPTION **Napalm Death** (Earache)
13 10 PUMP **Aerosmith** (Geffen)
14 13 APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
15 12 UN-LED-ED **Dread Zeppelin** (IRS)
16 18 SLIP OF THE TONGUE **Whitesnake** (EMI)
17 21 A BIT OF WHAT YOU FANCY **Quireboys** (Parlophone)
18 19 SLAM **Dan Reed Network** (Mercury)
19 15 REV IT UP **Vixen** (EMI USA)
20 20 INTRODUCE YOURSELF **Faith No More** (Slash/London)
21 37 THE WILD ONE **Various** (EMI)
22 14 DETONATOR **Ratt** (Atlantic/EastWest)
23 9 BACK STREET SYMPHONY **Thunder** (EMI)
24 re 7800° FAHRENHEIT **Bon Jovi** (Vertigo)
25 22 FOUR SYMBOLS **Led Zeppelin** (Atlantic)
26 23 GOODNIGHT LA **Magnum** (Polydor)
27 17 MOLTEN METAL **Various** (Telstar)
28 29 BRIGADE **Heart** (Capitol)
29 28 HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
30 30 BAT OUT OF HELL **Meat Loaf** (Cleveland International)
31 32 PERMANENT VACATION **Aerosmith** (Geffen)
32 25 HELL TO PAY **Jeff Healey Band** (Arista)
33 33 DELICATE SOUND OF THUNDER **Pink Floyd** (EMI)
34 38 NEVER, NEVERLAND **Annihilator** (Roadrunner)
35 52 VIGIL IN A WILDERNESS OF MIRRORS **Fish** (EMI)
36 41 BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
37 48 LEATHER AND LACE **Various** (Dino)
38 31 UP FROM THE ASHES **Don Dokken** (Geffen)
39 24 CAUSE OF DEATH **Obituary** (Roadracer)
40 39 HITS OUT OF HELL **Meat Loaf** (Epic)
41 34 RECKLESS **Bryan Adams** (A&M)
42 35 SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
43 47 NEW JERSEY **Bon Jovi** (Vertigo)
44 43 A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
45 50 IN THE HEART OF THE YOUNG **Winger** (Atlantic/EastWest)
46 40 PORNOGRAFFITTI **Extreme** (A&M)
47 55 MANIC NIRVANA **Robert Plant** (Es Paranza/EastWest)
48 51 WHITESNAKE 1987 **Whitesnake** (EMI)
49 44 LED ZEPPELIN III **Led Zeppelin** (Atlantic)
50 49 RADIO ONE **Jimi Hendrix** (Polydor)
51 26 FOR WHOSE ADVANTAGE? **Xentrix** (Roadracer)
52 42 THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
53 45 OPEN UP AND SAY...AHH! **Poison** (Capitol)
54 53 TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
55 – THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN **REO Speedwagon** (Epic)
56 27 NWOBHM – NEW WAVE OF BRITISH HEAVY METAL **Various** (Vertigo)
57 re SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
58 72 BACK IN BLACK **AC/DC** (Atlantic)
59 56 ELIMINATOR **ZZ Top** (Warner Bros)
60 58 TAKING ON THE WORLD **Gun** (A&M)
61 59 GN'R LIES **Guns N' Roses** (Geffen)
62 54 GREATEST HITS **Aerosmith** (CBS)
63 36 SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
64 46 SKID ROW **Skid Row** (Atlantic)
65 66 LED ZEPPELIN II **Led Zeppelin** (Atlantic)
66 65 TRASH **Alice Cooper** (Epic)
67 71 SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
68 57 SEE THE LIGHT **Jeff Healey Band** (Arista)
69 62 THEN & NOW **Asia** (Geffen)
70 61 NO SWEAT **No Sweat** (London)
71 60 LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
72 63 AGAINST THE LAW **Stryper** (Enigma)
73 68 DON'T PREY FOR ME **Little Angels** (Polydor)
74 re LIVE AFTER DEATH **Iron Maiden** (EMI)
75 70 VIVID **Living Colour** (Epic)

VIDEOS

1 1 YOU FAT BASTARDS! LIVE AT BRIXTON **Faith No More** (Channel 5/PMV)
2 2 THE WALL **Pink Floyd** (PMI)
3 5 NEW JERSEY **Bon Jovi** (Channel 5/PMV)
4 3 TRASHES THE WORLD **Alice Cooper** (CMV)
5 4 SIGHT FOR SORE EARS **Poison** (PMI)
6 6 DELICATE SOUND OF THUNDER **Pink Floyd** (PMI)
7 10 MAIDEN ENGLAND **Iron Maiden** (PMI)
8 13 FROM MIDNIGHT TO LA **Magnum** (Channel 5/PMV)
9 9 THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
10 14 BEZERK LIVE **Tigertailz** (Fotodisk)
11 11 HITS OUT OF HELL **Meat Loaf** (CMV)
12 15 RAINBOW BRIDGE **Jimi Hendrix** (Castle Hendring)
13 8 HARD 'N' HEAVY VOLUME EIGHT **Various** (Virgin)
14 12 TAKING ON THE WORLD **Gun** (Channel 5/A&M)
15 19 A B T OF WHAT YOU FANCY **Quireboys** (PMI)
16 7 END OF THE ROAD '84 **Status Quo** (Channel 5/PMV)
17 20 TWELVE WASTED YEARS **Iron Maiden** (PMI)
18 re IN THE ROUND, IN YOUR FACE – LIVE **Def Leppard** (Channel 5/PMV)
19 re TRILOGY **Whitesnake** (PMI)
20 18 METALHEAD **Various** (BMG Video)

IMPORTS

1 1 AFTER THE RAIN **Nelson** (Geffen)
2 3 EYES **Eyes** (Curb)
3 – CRUNCH **Cry Wolf** (Grand Slamm)
4 2 TAKING A COLD LOOK **I Ten** (Epic)
5 5 SAFETY ZONE **GNP** (Virgin)
6 4 CHERRY PIE **Warrant** (CBS)
7 6 BLUE TEARS **Blue Tears** (MCA)
8 7 MICHAEL O'BRIEN **Michael O'Brien** (Ocean)
9 8 ANDY CURRAN **Andy Curran** (Alert)
10 – STEELHEART **Steelheart** (MCA)

Import Chart supplied by SOUND OPTIONS, 15 Globe Centre, Wellfield Road, Roath, Cardiff. Tel: (0222) 472323

AMERIKAN HM

1 2 PERSISTENCE OF TIME **Anthrax** (Megaforce/Island)
2 3 RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Bros)
3 1 FLESH AND BLOOD **Poison** (Enigma/Capitol)
4 – EMPIRE **Queensrÿche** (EMI)

QUEENSRŸCHE rule the Empire at four

5 5 DETONATOR **Ratt** (Atlantic)
6 4 THE REAL THING **Faith No More** (Reprise)
7 6 IN THE HEART OF THE YOUNG **Winger** (Atlantic)
8 7 BLAZE OF GLORY **Jon Bon Jovi** (Mercury)
9 8 STICK IT TO YA **Slaughter** (Chrysalis)
10 15 TIME'S UP **Living Colour** (Epic)
11 16 UP FROM THE ASHES **Don Dokken** (Geffen)
12 11 AGAINST THE LAW **Stryper** (Enigma)
13 13 LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
14 9 DANZIG II: LUCIFUGE **Danzig** (Def American)
15 10 IMPACT IS IMMINENT **Exodus** (Capitol)
16 12 PORNOGRAFFITTI **Extreme** (A&M)
17 17 AMERICAN WAY **Sacred Reich** (Enigma)
18 14 PASSION AND WARFARE **Steve Vai** (Relativity)
19 18 DR FEELGOOD **Mötley Crüe** (Elektra)
20 20 OPPRESSING THE MASSES **Vio-lence** (Megaforce/Atlantic)

STAR CHOICE

PEPSI TATE (TIGERTAILZ)

ONE MINUTE YEAR Warrior Soul – Because the lyrics were actually written by Satan (or so Phil Wilding told me)
EYES the Tubes – Because it's terribly happy and corny like all the stuff I write, and because our keyboard player Tim is the only other person I know who's ever heard it
EVERYTHING in **View From The Bar** – Because they never, ever take the piss out of me... er, hang on...
WORLDWIDE CHEMICAL PANIC Tigertailz (demo) – Because I only just wrote it, and I get excitable about things like that

REAPERS CHART

1 EXPRESSWAY TO YOUR SKULL **Sonic Youth**
2 CONCUBINE **Butthole Surfers**
3 CUBAN HOLIDAY **Troll Possession**
4 WITCHING HOUR **Venom**
5 ROCK & ROLL GAS STATION **Adrenalin OD**
6 Any **Dread Zeppelin**
7 FUCKIN' 'ELL, IT'S FRED TITMUS **Half Man, Half Biscuit**
8 All **Lawnmower Deth** product
9 Most **Cirith Ungol** product
10 MACHO MAN **Village People**

This week's chart comes from MIKE H all the way from Southern California, who says that he does nothing except 'work, sleep and go to college 24 hours a day, 365 days a year'. Hope this lightens up your life, Mike!

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

SINGLES

1 – HOLY SMOKE **Iron Maiden** (EMI)

Pic Susan Moore

IRON MAIDEN: Bruce is really smokin' at Number One

2 – THUNDERSTRUCK **AC/DC** (Atco/EastWest)
3 1 EPIC **Faith No More** (Slash/London)
4 2 THERE SHE GOES AGAIN/MISLED **Quireboys** (Parlophone)
5 4 HARD TO HANDLE **Black Crowes** (Def American)
6 7 EMPTY WORLD **Dogs D'Amour** (China)
7 8 YOU DON'T LOVE ME **Jagged Edge** (Polydor)
8 5 BLAZE OF GLORY **Jon Bon Jovi** (Vertigo)
9 3 LOVER/MONEY **Dan Reed Network** (Mercury)
10 9 PAINKILLER **Judas Priest** (CBS)
11 – FEELS GOOD TO ME **Black Sabbath** (IRS)
12 – ANOTHER BRICK IN THE WALL (PART 2) **Roger Waters** (Mercury)
13 10 WALKING BY MYSELF **Gary Moore** (Virgin)
14 6 NOW YOU'RE GONE **Whitesnake** (EMI)
15 – LET'S SPEND MOMMA'S MONEY **Dirty White Boy** (Polydor)
16 14 HEARTBROKE AND BUSTED **Magnum** (Polydor)
17 13 IN MY WORLD **Anthrax** (Island)
18 15 DIVE! DIVE! DIVE! **Bruce Dickinson** (EMI)
19 16 CAN'T STOP FALLIN' INTO LOVE **Cheap Trick** (Epic)
20 11 THE OTHER SIDE **Aerosmith** (Geffen)
21 17 HEARTBREAKER (AT THE END OF LONELY STREET) **Dread Zeppelin** (IRS)
22 20 DOUBLEBACK **ZZ Top** (Warner Bros)
23 12 TYPE **Living Colour** (Epic)
24 18 UNSKINNY BOP **Poison** (Capitol/Enigma)
25 25 SHAME ON YOU **Gun** (A&M)
26 21 CRIME OF LOVING YOU **Walk On Fire** (MCA)
27 22 I DIDN'T WANT TO NEED YOU **Heart** (Capitol)
28 23 HOW MUCH LOVE **Vixen** (EMI USA)
29 28 SHE'S A LITTLE ANGEL **Little Angels** (Polydor)
30 19 STARDATE 1990/RAINBOW CHILD **Dan Reed Network** (Mercury)
31 26 HEY ANGEL **Dio** (Vertigo)
32 24 EVERYTHING'S ALRIGHT **Crazyhead** (Black/FM Revolver)
33 30 SUFFER THE CHILDREN **Napalm Death** (Earache)
34 29 GIMME SOME LOVIN' **Thunder** (EMI)
35 27 SHE'S AN ANGEL **Love/Hate** (CBS)
36 40 NO GOOD LUCK **Ian Gillan** (Teldec)
37 31 FALLING TO PIECES **Faith No More** (Slash/London)
38 – CLOSER TO THE HEART **Rush** (Vertigo)
39 35 ALL THE YOUNG DUDES **Bruce Dickinson** (EMI)
40 33 JEALOUS AGAIN **Black Crowes** (Def American)

INDIE METAL

1 2 PASSION AND WARFARE **Steve Vai** (Food For Thought)
2 1 HARMONY CORRUPTION **Napalm Death** (Earache)
3 5 NEVER, NEVERLAND **Annihilator** (Roadrunner)
4 6 LEATHER AND LACE **Various** (Dino)
5 3 CAUSE OF DEATH **Obituary** (Roadracer)
6 4 FOR WHOSE ADVANTAGE? **Xentrix** (Roadracer)
7 8 FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
8 7 LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9 10 ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
10 13 NO REMORSE **Motörhead** (Castle Classics)
11 9 SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
12 11 BEZERK **Tigertailz** (Music For Nations)
13 12 THE AMERICAN WAY **Sacred Reich** (Roadracer)
14 re ROCK GUITAR LEGENDS **Various** (Knight)
15 17 FLEX-ABLE **Steve Vai** (Food For Thought)
16 16 SUFFER THE CHILDREN (EP) **Napalm Death** (Earache)
17 18 HELL AWAITS **Slayer** (Metal Blade/Music For Nations)
18 19 DEICIDE **Deicide** (Roadracer)
19 20 EATEN BACK TO LIFE **Eternal Corpse** (Metal Blade)
20 15 SHOW NO MERCY **Slayer** (Metal Blade/Music For Nations)

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SUN 18 **MILTON KEYNES, Woughton Centre**